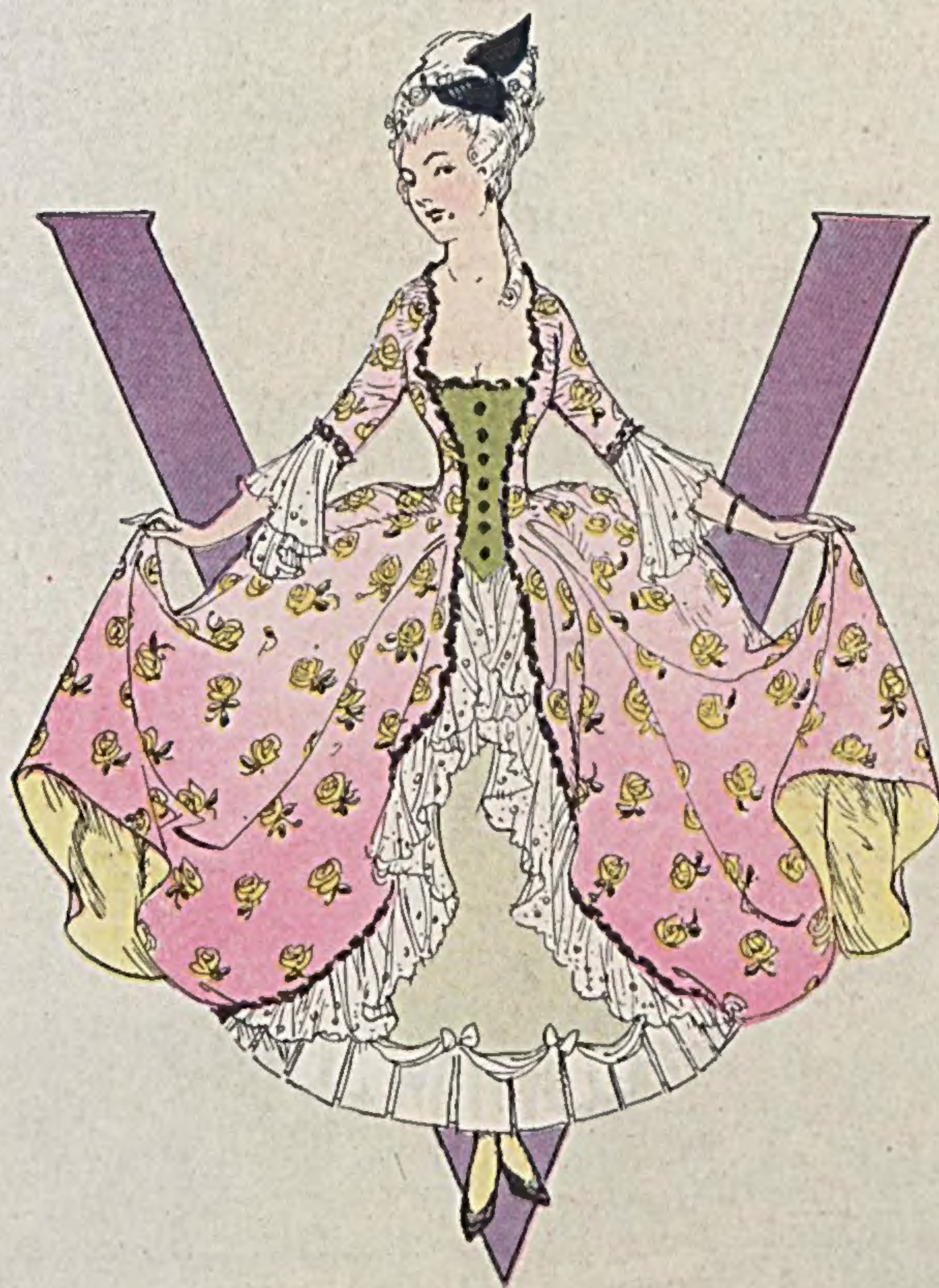


V O G U E



This number a
FORECAST
of
Autumn Fashions



September 15, 1914

The Vogue Company
CONDE NAST, *Publisher*

Price 25 cents

SEP
15

Why Don't You Use Palmolive Soap?



Threefold Sample Offer

Liberal cake of Palmolive, bottle of Palmolive Shampoo and a tube of Palmolive Cream, packed in a neat sample package, all mailed on receipt of five two-cent stamps.

B. J. JOHNSON SOAP COMPANY, Inc.
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John McCormack and Fritz Kreisler hearing themselves on the Victrola

"Angels' Serenade"—Victor Record 88479

The famous Irish tenor's exquisite singing, with a delicate obbligato by the noted Austrian violinist, is a delightful combination that is possible only on the Victrola.

And hearing these artists on the Victrola is just as though you were hearing them in real life—but even in real life they have never been heard on the concert stage together.

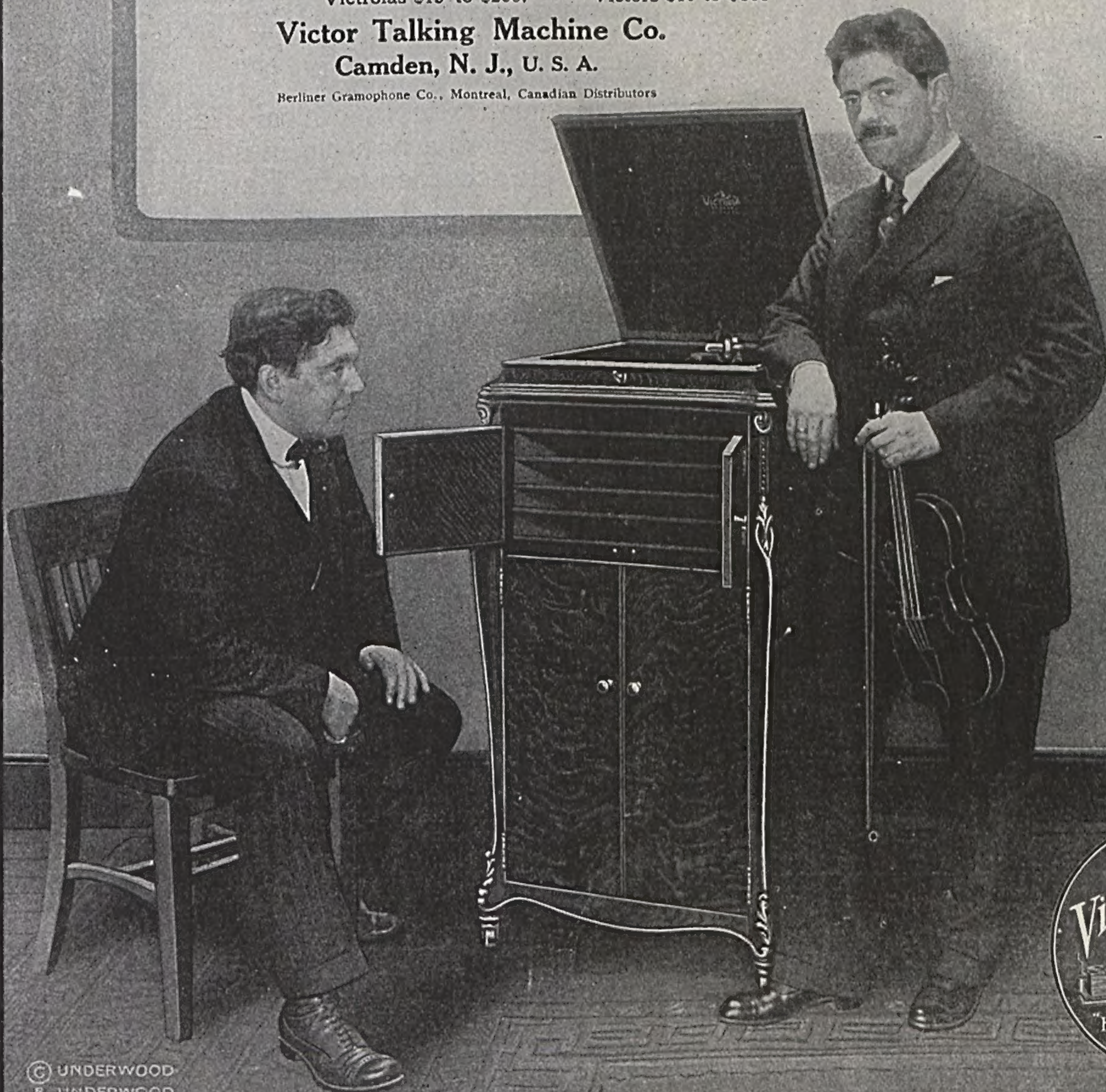
Always use Victor Machines with Victor Records and Victor Needles—
the combination. There is no other way to get the unequalled Victor tone.

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Victor Talking Machine Co.

Camden, N. J., U. S. A.

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New Victor Records demonstrated at all dealers on the 28th of each month.



Where New York's Social Activities Reach Their Height

Here, in an atmosphere surcharged with the dash and spirit of Manhattan—buoyant, brilliant, scintillating—and suffused with refinement, one finds a phase of restaurant life representing the fashionable activities of New York at their zenith.

To meet the demands of its critical clientele, Churchill's has created a new era in à la carte service in a cuisine accorded to be the superior of any in New York.

And, similarly, its Cabaret Unique has struck a new and superior note in restaurant entertainment, presented every evening from seven to one.

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Churchill's is also held in distinctive favor by New York's smart women for Luncheon—both for its à la carte service and for its Special Luncheon, 75c, which marks a striking innovation in view of its merit for the charge.

To those who appreciate supreme artistic beauty combined with good taste, as the environment in which to dine, Churchill's will especially appeal. Newly decorated and re-furnished, Churchill's is regarded as New York's most beautiful restaurant.

CHURCHILL'S

"More Than a Restaurant—A Broadway Institution"

Broadway at Forty-ninth Street



PARIS—4 Rue Martel

Franklin Simon & Co. LONDON—29 Jewin Crescent

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Women's New Model Fall Suits

No. 85—*Dressy Suit of imported chiffon broadcloth*, in black, green, plum or brown, handsomely trimmed with bands of silk plush and braid ornaments to match, new model tunic skirt with foot band of plush.

*Special 59.50**Copies of Latest Paris Models*

No. 89—*Dressy Suit of imported wool velour*, in black, navy, green or brown. Russian coat; collar, cuffs and belt handsomely embroidered to match, new model tunic skirt with fitted yoke.

Special 59.50

No. 87—*Dressy Suit of imported chiffon velvet and broadcloth combined*, in black only, collar and cuffs trimmed with Monkey fur, skirt accordion pleated, trimmed with deep bands of velvet. *Special 98.50*

Fall and Winter Style Book "CORRECT DRESS" Now Ready

Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Young Men, Boys, Children and Infants
Mailed out of town upon application to Dept. "H"

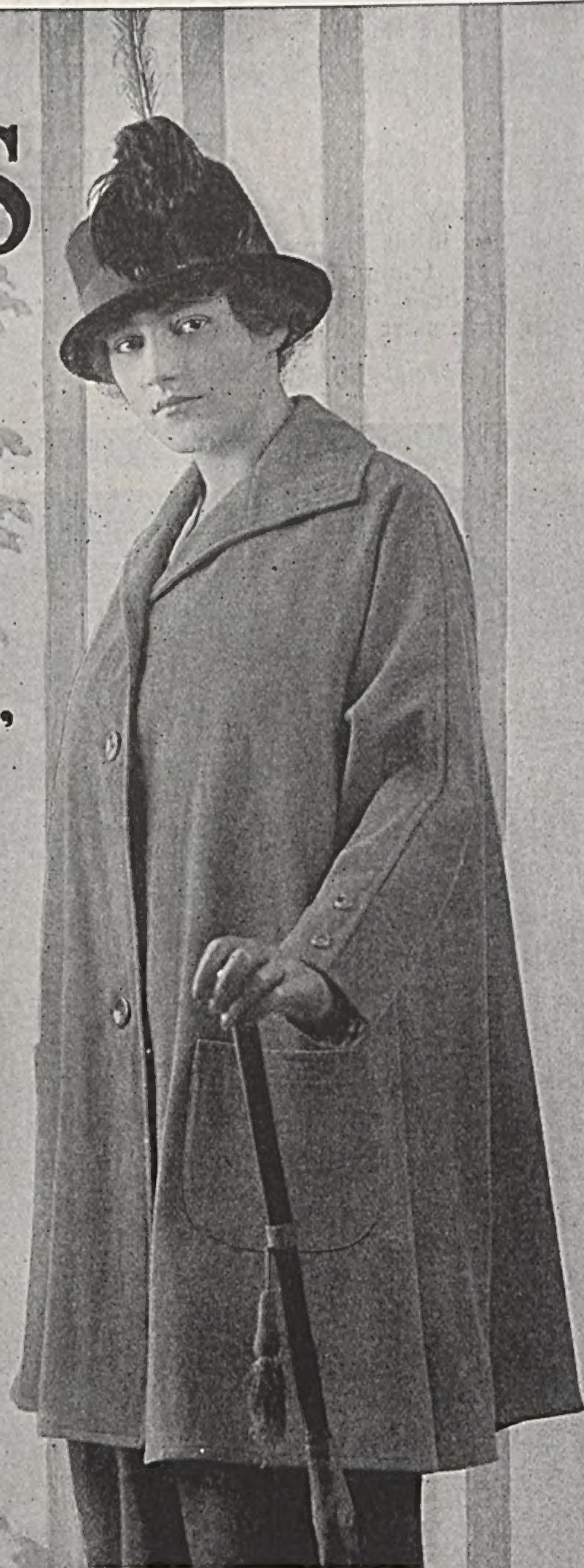
KNOX HATS



The "GREMWOLD" SPORT COAT

Made of closely
woven weather-
proof covert
fabric — Ex-
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Ladies' Hats for every
Occasion by Knox
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NEW YORK CITY



"BULLOZ" Model
Of imported black
broadcloth trimmed
with sabledyed Colinsky.
\$98.50



"CECILE" Model
New satin blouse with Georgette
sleeves. This model is secured in
front with small link buttons.
White, navy or black.
\$5.50



Jeanne Lavin created the
original of this model. Made
in duvetyne and trimmed with
suede belt
\$75.00



"LINETTE" Model
New blouse of chiffon
veiled over chiffon with
small rose at shoulder.
Navy or black over
white or all white, and
also in all black.
\$8.50



Exclusive copy of Linker
model developed in the new
covert cloth. Trimmed with
bone buttons.
\$55.00



"MARGOT"
Blouse of flesh or white crepe de
chine with black moire bow trim-
mings and ribbon streamers on
collar which may be used to close
waist at neck.
\$6.50

BONWIT TELLER & CO.

5th Avenue at 38th Street
New York

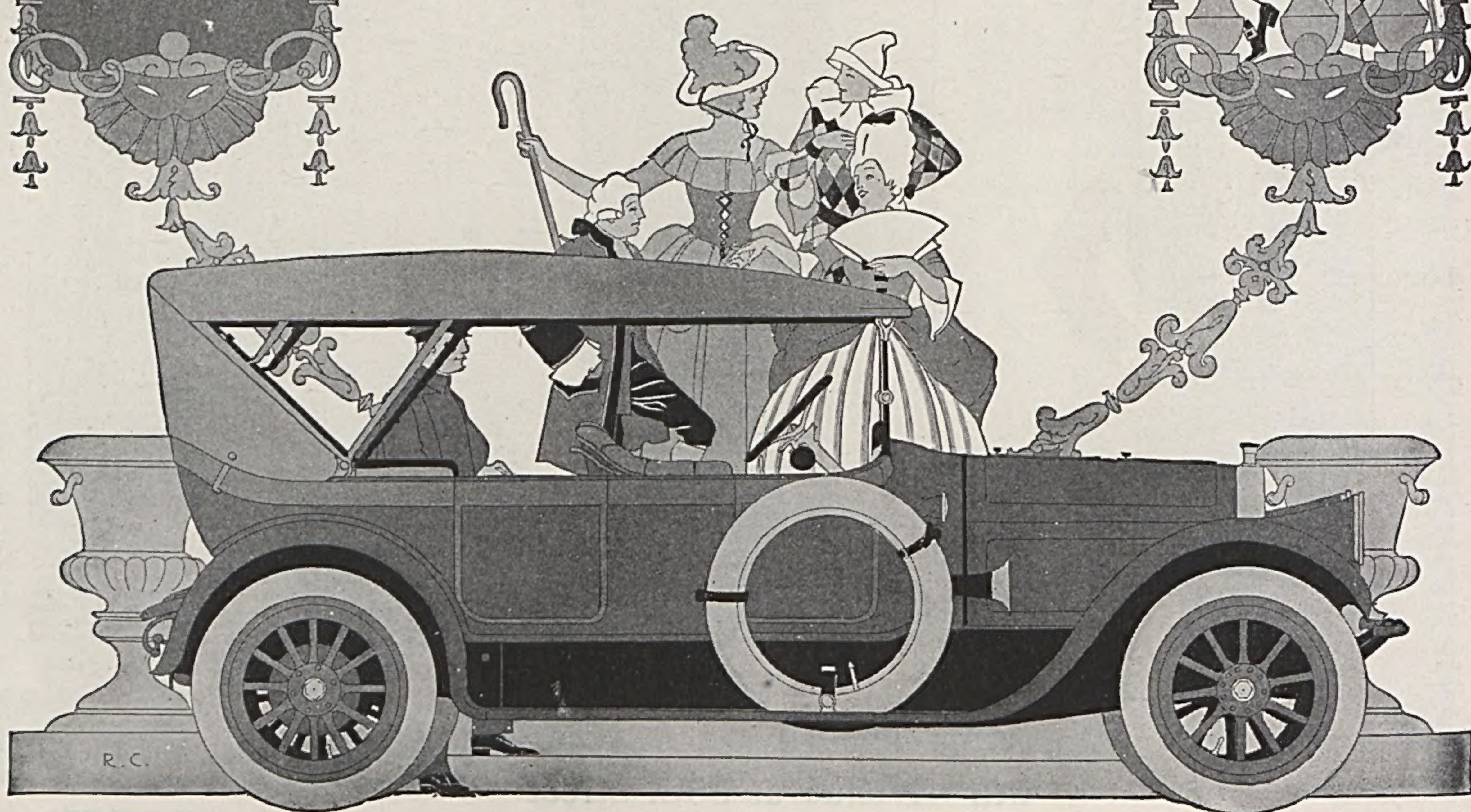
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PHILADELPHIA
13th and Chestnut Streets

PIERCE- ARROW

Upon service you build your daily plans, of an inconceivable complexity, all of which would be thrown into confusion if the Pierce-Arrow missed at any point, but which are carried out to a perfection of nicety every day—not once on some fortunate, red-letter day, not on alternate Wednesdays or odd Fridays, but every day in every year.

THE PIERCE-ARROW MOTOR CAR CO.
BUFFALO NEW YORK





Early Fall Models at Mid-season Prices!

MARJORIE Quite as delightful as it looks is this dress for the small child. Simple, but excellently cut and with beautiful lines. Removable collar and cuffs of white pique embroidered in silk. Scalloped down the front in silk to match the wide taffeta belt. In Navy Blue Serge trimmed in color to harmonize. A most satisfactory school dress and one that is wholly original in design. Sizes 8, 10, 12 years. **\$6.95**

Charmingly quaint is this little hat. Of velvet, ribbon trimmed. In all the most desirable colors. **\$5.00**

GABRIELLE Radical changes are shown in the new suits; they present wholly new features. This is one of the loveliest examples of the new mode. Notice the length of this coat, the low-set belt and the back box-pleated to give the correct swing. The skirt is of the yoke variety with patch pocket over one hip. Of Gabardine—an especially desirable material this season. In black, Navy blue or green. A remarkably smart tailor—one that is decidedly distingue. Sizes 16, 18, 20 years. A great value at only **\$29.50**

The new silk sailor hat first seen at the Grand Prix, and so emphatically adopted by smartly dressed women here. Bound in velvet with fan-like trimmings of accordeon pleated silk and two fancy pins. In the most wanted colors. **\$15.00**

LA FASCINANTE The Basque has completely captivated America. Its place is firmly established among the most favored of the new ideas, and was quickly adopted by many American women known for their exquisite taste in dress. Here is a particularly becoming model. One that has just enough fullness thro the waist; just enough fit across the back to be becoming to the figure, and one that truly expresses all the correct French features. Of charmeuse, in black, Navy or Copenhagen blue with box pleated tunic over a narrow underskirt of the same lovely material. In the white vest, chic little collar and deep cuffs is reflected the love of the French for white silk. It is so smart! Sizes 16, 18, 20 years. Exceptional value at **\$19.50**

The "envelope" hat is one of the loveliest ideas of the season—of black velvet adorned with a handsome gold ornament. Very becoming. **\$10.00**

PATRICIA This frock has an individuality seldom found in children's clothes. Though distinctive in style, it shows the fashion influences of the season. Of Navy Blue Poplin of excellent quality, with black silk braid trimmings, bright red buttons and flat white pique collar. Quite Russian in coloring. Very practical and serviceable and a delightful change from the school dresses you have bought heretofore. Sizes 6, 8, 10 years. **\$6.95**

Smart little hat of velvet, in all colors, with plaid facing and trimming. **\$5.00**

LA CHARMANTE Among the new models, none has created more enthusiasm than this delightful effect. It carries the endorsement of leading French houses. This costume is developed in richly striped wool material combined with black charmeuse. The blouse is made of charmeuse with a wide band of the striped fabric crossing surplice-wise and falling in the back in a loop. The waist-coat with lovely flaring collar is of white satin embroidered in silks and gold thread in the newest colorings—the Byzantine. A noticeably distinguished costume at a remarkably attractive price. Sizes 16, 18, 20 years. **\$29.50**

White Sailor with black velvet facing. The white wings are unexpectedly but charmingly placed. **\$12.95**

CZARINA New Russian model—especially designed for the "between-age." Much thought has been given to the cut, and all long, ungraceful lines have been cleverly broken. Of Navy Blue Serge with contrasting plaids. Has removable white pique vest and collar. Attractive little touches are the ball buttons of contrasting color and the lacing at the front of the waist. Notice how closely this youthful model follows the prevailing fashion of the day; it is an achievement in correctly costuming the intermediate age. Size 11, 13, 15 years. **\$8.95**

A new and charming phase of the sport hat. Of velvet, in all the fashionable colors—with a metal wing placed just where it lends the greatest charm. **\$6.95**

Your mail or telephone order for these garments and hats will receive prompt and careful attention.

Fifth Avenue

Lord & Taylor

New York

Have You Used Vogue Patterns—Yet?

A number of women, we find, do not sit down and order their first Vogue Patterns calmly and deliberately. On the contrary, they wait till some sudden emergency — an unexpected trip, a wedding or something of that kind — suddenly points the way. Judge for yourself from these letters:

Dear Vogue:

Fresno, Cal.

My funds would not go far toward purchasing the number of smart frocks I needed for a trip abroad, so I decided to try Vogue Patterns. Accordingly I hired a dressmaker who sewed very neatly and could, parrot-like, follow instructions—but whose clothes lacked style and distinction. Any woman who reads this knows and has labored with just such a seamstress.

I then studied the styles in "Seen in the Shops" and "Smart Fashions for Limited Incomes," made up my mind on exactly the patterns I needed, and invested in certain Vogue Patterns.

The result was splendid! The little gowns were perfect as to line and excellent as to style, and cost about one-third of what I should have had to pay had I bought them.

(Miss).....

Dear Vogue:

Port Arthur, Ont.

In March my wedding was suddenly changed to a date not three weeks away. I got out my Vogue Pattern Supplement. For some of my simpler blouses, Vogue Patterns furnished the models, while my blue serge dress with the black taffeta under tunic, and flaring collar of organdie, looks as though it were the model from which the Vogue Pattern was drawn!

A little flowered crêpe dress was cut from another pattern, and I like it to the last detail.

At the end of three weeks the seemingly impossible had been accomplished. As I closed my trunks I felt that few girls travel into their new homes with clothes so correctly chosen. Without Vogue Patterns and suggestions, which I passed on to willing dressmakers, it would have been an almost hopeless task.

(Mrs.).....

Now it is not necessary to make a journey abroad, or even to be married, before you discover the practical value of these patterns. The next Vogue will be our annual

Autumn Pattern Number

and it will settle the whole dress problem — so far as your gowns, suits, wraps, waists and negligees are concerned. The fashions reproduced in pattern form range from simple little adaptations of the reigning mode to elaborate models copied line for line from this Autumn's sensations.



Two hundred and fifty models in all are shown in the next Vogue. Besides these regular stock patterns, any of which can be had at a moment's notice, Vogue is also prepared to cut to your order a special individual pattern for any costume shown anywhere in Vogue.

Be on the watch for this great and intensely practical number. Unless you are a regular subscriber, it is wise to put in a word for it now with your newsdealer.



New York
Brooklyn
Philadelphia

OPPENHEIM, COLLINS & CO

Cleveland
Buffalo
Newark

34th Street—New York

Showing of Women's and Misses' New Autumn Suits

Suitable for Immediate Wear — — — At Exceptionally Moderate Prices

On Sale In All Our Stores



A—Smart Tailored Broadcloth Suit, flare effect Coat; cuffs and convertible collar Baby Lamb cloth trimmed. Skirt has self-covered buttons and plaits down front. 29.75

B—Broadcloth Suit, flare back Coat; Collar, Cuffs and bias band of Baby Lamb cloth, large covered buttons. Skirt has three plaits to knee, front forms a panel. 39.75

C—Serge Suit, new model Redingote Basque effect. Coat made on straight lines with Velvet Collar and revers worn either flat or roll effect; coat and front of skirt, button trimmed. 35.00

D—Serge or Poplin Suit, loose effect model coat with box-plaits forming back from belt down; Velvet collar, cuffs and vest. Skirt yoke effect top with plait down front and three box-plaits at back. 29.75

E—Superior Quality Broadcloth Suit. Coat with standing roll collar; front buttons to neck or forms a roll rever, hand crochet ornaments and tassels. New bell model Skirt with semi-panel front. 50.00

Suits illustrated made in Black, Navy, Brown, Grey and Green

Hat "A,"

12.50

Hat "B,"

19.50

Hat "C,"

16.50

Hat "D,"

14.50

Hat "F,"

15.00



SALES AND EXCHANGES



Wearing Apparel

FOR SALE—Real seal skin coat 42 in. long, size 36, double-breasted, handsome skunk collar, cuffs and muff. Excellent condition. Price with muff, \$1,000—Value, \$1,800. No. 696-D.

EVENING GOWN of wistaria chiffon velvet, waist of Limerick lace, detachable yoke, 36 bust, 39 length, scarcely been worn. Sell, \$35. No. 715-D.

ONE dark blue cloth tailor-made suit, size 38 tunic model. Never been worn, \$35. One white India shawl, large size, all embroidered, \$50. No. 719-D.

FOR SALE—Handsome genuine India shawl, large and in perfect condition. Sell for \$300. No. 720-D.

FOR SALE—Handsome afternoon or evening wrap, gray brocaded silk, Calvayrac Paris model, full length, good as new. Size 36. Sell, \$25. No. 721-D.

EFFECTIVE pink taffeta evening gown, 36 bust, 41 skirt. Price \$18, C.O.D. on approval. Other gowns for sale. Gold slippers 4 1/2 A, \$5.00. No. 722-D.

ACCORDION pleated white chiffon frock. Sleeveless waist and overskirt of blue taffeta. Worn once, \$35. Size 34-36. Pink satin slippers, never worn, size 3, \$3. Will sell separately. No. 724-D.

LADIES' black jet dog collar, beautiful design, neck 13 1/2 inches, cost \$20; sell, \$10. Patent leather ladies' riding boots, size 6-C, excellent condition, cost \$18; sell \$7. No. 725-D.

TROUSSEAU set of night-gown and combination, fine handkerchief linen, with Valenciennes and Irish lace, beautifully embroidered in basket design. Size 36-38. Never worn, \$50. No. 729-D.

CHERRY brocade and tulle dinner gown. Cost \$150—Sell \$25. Nile green and silver dancing gown. Cost \$100—Sell \$25. Both in perfect condition. 5 ft. 5 1/2 in. 36 bust. No. 730-D.

MIDNIGHT blue serge suit. Hickson's \$125—Sell \$30. Lovely pink, lavender and cream lace evening gown. Cost \$150—Sell \$25. Large, tall frame, 36 bust. No. 732-D.

FOR SALE—Semi-evening gown. Skirt white charmeuse, tunic pale green tulle, waist lace and tulle. Rose colored girdle. Size 34 to 36, \$20. No. 734-D.

ACCOUNT of mourning, will sell white charmeuse with gold lace tunic evening gown, \$20. Green chiffon over white satin with tunic of lighter green velvet and waist mostly opal bead lace evening gown, \$25. Black charmeuse ecru spangled tunic, dinner gown, \$10. White Valenciennes lace over pink satin afternoon gown, \$5. All 38 bust and all like new. No. 735-D.

IRISH lace coat, 36 in. long, 36 bust, cutaway front. Cost \$60—Sell for \$25. Baby Irish lace collar. Cost \$25—Sell for \$15. Beautiful Ermine set—long shoulder piece, muff and soft turban. Perfect condition. Cost \$400—Sell for \$165. No. 736-D.

ONE Callot suit, blue velvet, size 36. Cost \$82—Sell \$25. Never worn. No. 737-D.

FOR SALE—Old English real seal cape and collar, long stole with tails, good condition. Length, 3 yards, width cape 8 in., width collar, 5 in., \$75. No. 738-D.

FOR SALE—Beautiful black pony skin coat, full length. Large black lynx collar and cuffs—grey satin lined—size 36. Cost \$200, will sacrifice for \$150. No. 739-D.

FOR SALE—Dancing frock of turquoise blue chiffon elaborately trimmed with crystals over flesh satin. Rhinestone belt. Perfect condition. Size 36. Sell for \$25. No. 740-D.

Wanted

FURS for Miss. Must be stylish, good condition and cheap. No. 233-B.

FUR lined auto coat, size 38. Must be good style, good condition and cheap. No. 234-B.

WANTED—Two old fashioned crazy quilts, suitable for twin Colonial four poster beds. Must be in good condition and reasonable. No. 235-B.

WANTED—By a young lady of 22, 5 ft. 5 in., slender, to purchase wearing apparel regularly from a chic dresser. Excellent condition absolutely essential. No. 236-B.

BOTH SIDES OF THE TRANSACTION

HERE is a letter from a woman who had something to dispose of, enclosing a note from a woman who needed what she had to offer:

Dear Vogue:

Yonkers, N. Y.

I have had such success in my transactions through the Sales and Exchanges Service that I think it high time to tell you about it.

I am enclosing a note from a satisfied purchaser, and since we are both so pleased, I thought you might like to know that you are the cause of it.

Your perfect courtesy and thoughtfulness make business with you delightful.

Very truly yours,

(Miss) ———

New Haven, Conn.

My Dear Miss ———:

It was very sweet of you to send the coat to me for inspection. It is entirely satisfactory and I have been in raptures ever since it came to me this forenoon. It is perfectly wonderful and just what I had been looking for. Even my two sisters have been spending the greater part of the day "trying it on."

Please accept my sincere thanks for your kindly interest in this matter. It is my first experience in purchasing through the Sales and Exchanges, and I am grateful to you for making it such a pleasant one.

Very sincerely yours,

(Miss) ———

THESE letters seem to indicate the very pleasant relations which exist between people who meet through the medium of the Sales and Exchanges Service. Perhaps we can be of assistance to you in this respect. All sales are private—no one but Vogue and the other woman know your name.

WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)
2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.
3. Send Vogue no money—wait until the other woman writes to you.
4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.
5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost \$1 for 25 words or less. Additional words, five cents each. We should have your message for the November 1st Vogue not later than September 25th.

Address all communications to

Sales and Exchanges Service

Vogue 443 Fourth Avenue New York City

Miscellaneous

GORGEOUS pea fowls for sale. Full grown cocks with long tails, \$15. Hens, \$12. Pair, \$25. Rarely ornamental for your country home. No. 663-D.

SEVERAL high grade wardrobe trunks of different sizes and qualities at a sacrifice. Never used. No. 709-D.

Miscellaneous, Cont'd

FOR SALE—Four poster canopy beds. Solid mahogany and a very large size, \$110. Genuine antique. No. 716-D.

DOUBLE brass bed with box spring and mattress, used very little. Good condition, \$25. Can be seen by appointment, N. Y. City. No. 717-D.

Miscellaneous, Cont'd

GENUINE ANTIQUE spinet, 54 inches long. Beautifully veneered in rosewood. In perfect condition. Can be easily altered into desk. Private family. No. 718-D.

COLONIAL china dinner set, including lattice fruit basket, compote and gravy-boats, very old, quaint shapes. Duplicate shown Museum Philadelphia and Historical Building, Jamestown Exposition. No. 723-D.

ANTIQU embossed Feraghan rug, 12 x 18. Light blue and brown, good condition. Sell at sacrifice. Parties moved from city. No. 726-D.

FOR SALE—Mexican zerape, hundred years old, cannot be duplicated. Handwoven, vegetable-dyed block-printed. Also rare zerape in rose shades. Found in Oaxaca by owner. No. 727-D.

FOR SALE—Early Battersea enamel patch boxes from a noted private collection, priced \$6 to \$15. Also fine specimens old valentines, period 1820-1840. No. 728-D.

A PARTMENT for rent; most unusual opportunity. Completely furnished—piano, linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms all very light. Near Central Park, one block from subway and elevated stations and four car lines. Twelve minutes from theatre and shopping centers. Moderate rent. References required. No. 731-D.

GENUINE antiques—old mahogany hall clock, a Duncan Phyfe library table, an Empire sofa and Empire sewing table. No. 733-D.

Professional Services

A WOMAN of culture and pleasing personality desires a position as chaperone or companion. Competent to assume charge of large establishment. Highest references. No. 560-C.

WOMAN'S Club papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No. 561-C.

GENTLEWOMAN, well educated, practical, having small, private income, but no home, wishes position supervising housekeeper in refined family and care motherless child. Moderate salary. Or companion to lady spending winter South. Expenses only. No. 577-C.

REFINED young Southern woman desires position as companion to lady or young girl. Executive ability and adaptable. No preference of locality. No. 578-C.

YOUNG MAN—designer, cutter and fitter would like to connect himself with an exclusive ladies' tailoring establishment. Best references. No. 579-C.

WANTED—By well educated young woman, position as companion to young or middle aged lady. References exchanged. No. 580-C.

A NURSE wishing to change her occupation would like a position as companion, willing to assist with sewing. New York and vicinity. No. 581-C.

WANTED—Experienced working housekeeper (with daughter to educate) in small private school in the South. References. No. 582-C.

WANTED—By a refined woman of 60 years a position of house mother in the home of a widower with children. References exchanged. No. 583-C.

YOUNG woman of some literary ability desires work to do at home. Typewriting if desired. Highest References. No. 584-C.

A N ADAPTABLE lady, cheerful disposition, highest social references, desires position as companion or companion-housekeeper to semi-invalid or elderly person. Would make herself generally useful. No. 585-C.

NEW YORK hospital trained nurse will receive in attractive Colonial home, Eastern Long Island, an invalid or elderly lady or gentleman. Home cooking, devoted attention. Picturesque town—water views—beautiful library. Highest references exchanged. No. 586-C.

REFINED young woman desires position as traveling companion or will care for children if desired. References exchanged. No. 587-C.

WOMEN desiring extra spending money can secure good commission by referring their friends to me for trunks, especially wardrobe trunks. No. 547-C.

SMART AUTUMN SUITS SHOWING THE NEWEST MODES



Stunning Tailored Suit of gabardine; satin collar and cuffs, elaborately hand-embroidered in matt gold; new plain four-gore skirt; fastened with braid ornament and buttons of self material. Colors: black, navy, seal brown and Russian green\$49.50



Demi-tailored Suit of broadcloth; broadtail cloth collar; coat 34 inches long, lined with peau de cygne and trimmed with buttons of self material; plain skirt with deep pointed yoke. Colors: black, navy, and all the new desirable shades\$35.00

*Suit of superior quality broadtail cloth; skunk-dyed raccoon collar; buttons, bodice, and piping of satin; straight lined skirt with new deep yoke effect. Colors: black, nigger brown, and Russian green...\$47.50
Of chiffon velvet...\$57.50*

*Women's new Russian Blouse Coat Suit of broadcloth; trimmed with black broadtail cloth and silk braid; straight skirt with plaited fan at sides. Colors: black, navy, green, seal brown, and plum....\$37.50
Same of velvet.....\$49.50*

STERN BROTHERS

West 42d Street NEW YORK West 43d Street



KAFFEE HAG

PERFECT COFFEE

95% OF THE CAFFEINE REMOVED

Sick or well it will be wiser in the end to drink Kaffee HAG. You certainly won't miss any of the delights of coffee, but are sure to save your nerves, heart and stomach. Kaffee HAG is a superior blend of choicest coffees with the caffeine removed and is so unusually well packed that all its flavor and deliciousness come to the table unimpaired. Kaffee HAG is recommended by physicians, hospitals and sanitariums all over the world.

ALL OF THE DELIGHTS—NONE OF THE REGRETS

25 cents the package—IN THE BEAN ONLY—all dealers

If your dealer cannot supply Kaffee HAG, send 25 cents to Kaffee HAG Corporation, 225 Fifth Avenue, New York, and a package will be sent postpaid.

Gossard Brassieres, *the Latest Triumph of* Gossard Designing

About six years ago, the fashion in blouses (we called them waists then) made the brassiere an absolute necessity. And that has been the case ever since. Nowadays it is an assured part of every well groomed woman's wardrobe, a piece of wearing apparel she must have, just as she must have shoes, or a hat.

When brassieres came into vogue, Gossard Corset wearers wanted Gossard brassieres and we made them, achieving the same style pre-eminence which has made us corset-makers to the world. In actual value, in material, finish and in fit they surpass anything ever offered at the same price.

Four very popular models are illustrated on the right. The central figure is wearing a brassiere which is most charming on rather slight figures. It gives just a little support and hides the undesirable break this figure must have between the bust and the top of our low-topped corsets. Ruffles inside help give a youthful contour to very slight figures.

Model 405 is perfect for the woman who has a rather full bust and some flesh through the lower shoulder blades. It gives perfect control at top of corset.

Model 845 is a soft little open-work mesh garment which has been designed primarily for wear under the corset, for the woman who needs very, very firm bust control. The first requisite of such a garment—that it must never raise the bust, crowd it up—has been particularly cared for in designing this brassiere.

Brassiere 2405 is an exquisite little model, made of fine shadow and cluny laces. For evening wear this brassiere is perfect. It is the camisole type, and represents a remarkable value at \$3.50.

The smartly gowned women of Vienna, Paris, London, New York, Chicago and other fashion centers are now wearing Gossard brassieres. A trial of Gossard brassieres is all that is required to convince one of their altogether different design and exclusiveness.



West Gossard Corsets—They Lace in Front



**To Reduce
Diaphragm**
(at left)

A new model for medium heavy figure. Has slightly raised back, low bust with extension in front for reducing flesh between bust and over diaphragm. Elastic sections in long skirt. Made in a figured mercerized Broche; \$7.50.



**The Newest
Gossard**
(at right)

Slightly higher bust, with curve under bust at waist line. Flat back and medium long skirt with elastic sections at sides and back. Dainty Batiste. Price \$5.00.

SINCE THEIR INTRODUCTION, 11 YEARS AGO, GOSSARD FRONT - LACING CORSETS HAVE MADE MILLIONS OF WOMEN LOOK YOUNGER. THEY ASSIST TO PERFECT HEALTH WHICH IS THE BEGINNING OF TRUE BEAUTY

MADE IN ALMOST COUNTLESS STYLES AND MATERIALS AND PRICED AS LOW AS \$2.00. ANY WOMAN CAN NOW HAVE ONE.

YOUR ADDRESS WILL BRING AN ILLUSTRATED BROCHURE OF GOSSARD CORSETS AND BRASSIERES.

The H. W. Gossard Co.

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Marshall & Snelgrove,
Ltd.

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37 So. State St.
64 E. Madison St.
310 So. Michigan Ave.

NEW YORK
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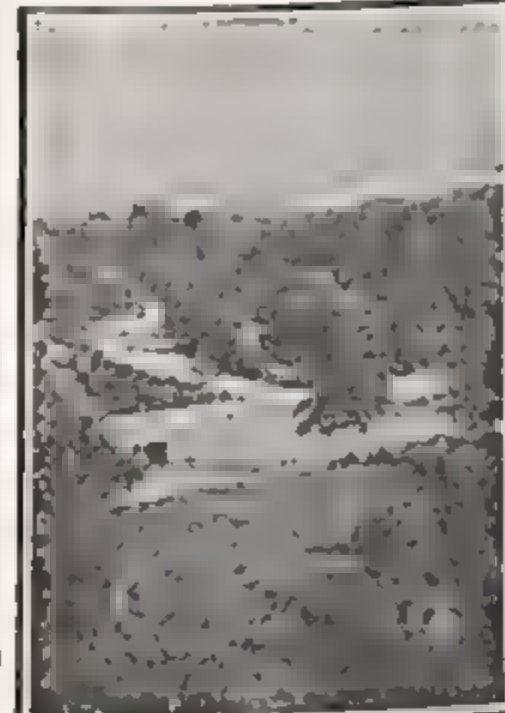
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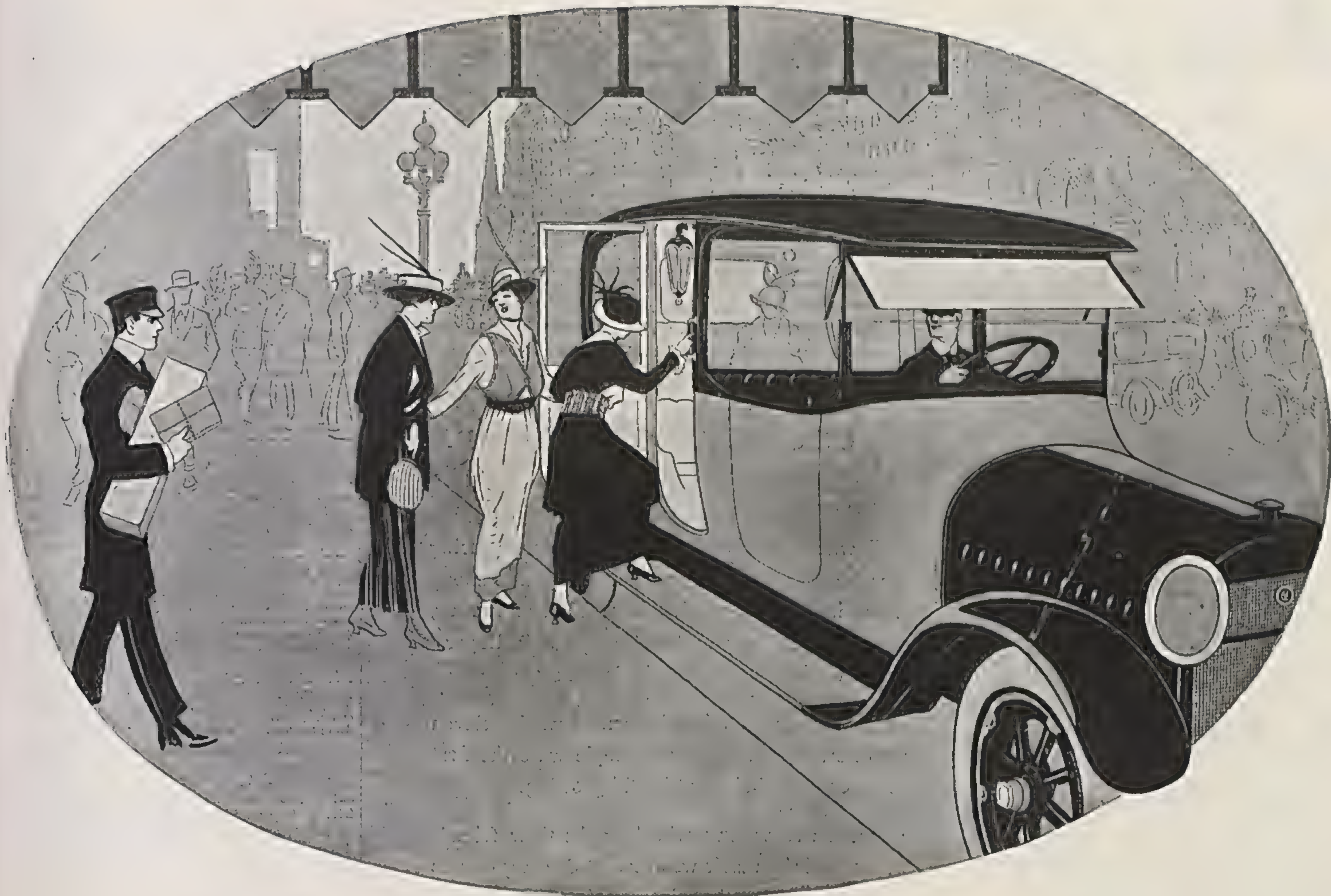
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SHOPPERS' AND BUYERS' GUIDE



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Look in this Vogue for the

EDITOR'S NOTE

On page 27

THE most important thing in this Vogue, the thing that you should read first of all, is the editor's note on page 27. It may correct a misconception due to remarks in the newspapers that there are no Paris fashions this season; and it will enable you to choose your new wardrobe with absolute assurance that every model is a Paris model.

So long as there are any real Paris fashions, Vogue will continue to present them. When the time arrives—if it ever does arrive—that there are no more Paris models, Vogue will tell you so. Far and wide through the country, in many other magazines, and in letters, Vogue has been publishing this statement of its present position:

"With the whole world at war the United States becomes a little world in itself. With every ordinary source of fashion news cut off, American women everywhere—from the most exclusive importer in New York to the little dressmaker in the smaller towns, from the society leader who spends \$500 on a single gown to the woman who doesn't spend \$500 in an entire season—have turned to Vogue.

"More than ever before, Vogue stands absolutely alone as the authoritative source of what will be worn by really well-dressed American women. More than ever before will you need its authoritative advice in your buying. Once, perhaps, you may have considered Vogue a luxury; this season, at least, Vogue is an absolute necessity for the woman who can't afford to waste money on clothes!"

In support of this statement you have but to read this Vogue which you now hold in your hand. Dated September 15, it brings you the news of the Paris openings just as every September 15 Vogue has always brought you the news of them. So, too, will the forthcoming issues bring the information that you will expect to find in each one of them.

THE VOGUE SERVICES

As a "friend in New York," Vogue is now busy for hundreds of women who desire to buy clothes, hats, furniture, jewelry, and all kinds of other things from the best metropolitan shops. An economy in times of peace, this can be doubly or trebly an economy now. In this connection, read Vogue's advertising pages even more carefully this season; they point out many ways of securing really good things at sensible prices.

This is preeminently a time when Vogue's value to you is at its very greatest, depending only upon how much and how intelligently you use its different services. Pages 8 and 127 offer suggestions that may prove invaluable; and on any page you are likely to find the way to answer a pressing question or to solve an embarrassing dilemma.

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The next Vogue will be the

AUTUMN PATTERN NUMBER

Dated October 1

THE next Vogue—the Autumn Pattern Number—will this year present a very careful selection of Vogue Patterns. On the fifteen pages of its Pattern Supplement you will find many models that Vogue strongly recommends for autumn and early winter. Look for this cover:



The cover of the next (October 1st) Vogue is by Helen Dryden

The models chosen by Vogue for reproduction in pattern form have been gathered from various sources. Some are from the openings that were held just before the war, some from Deauville, and some from the last flare-up of the Paris season itself.

With this catalogue of real French models before you, it will be easy to tell good style from bad. And if you are a user of Vogue patterns, here is your opportunity to secure at moderate cost the working plans for any part of your new season's wardrobe.

SPEAK TO YOUR NEWSDEALER

With this immensely practical Pattern Number on the news stands two weeks hence, the demand for Vogue will reach its climax. Some newsdealers, either because they have not foreseen this abnormal demand, or because they have not been able to secure copies to meet it, will be "sold out" more quickly than ever. To be on the absolutely safe side, speak to your newsdealer now; impress upon him that you particularly need Vogue and he will order your copy of the Pattern Number and keep it aside until you call for it.

Please make a note, mentally or otherwise, that the Pattern Number will not be ready before September 28; and the Winter Fashions Number not before October 12. If you are a subscriber, do not write to Vogue about the lateness of these numbers until you have given them a fair chance to arrive.



Photograph by Marc Thuot

MRS. GEORGE PEABODY EUSTIS

A Celestial from the tips of her embroidered shoes to the top of her Manchurian head-dress was Mrs. Eustis at the Chinese ball recently given in Newport by Mrs. Oliver H. P. Belmont. Mrs. Eustis, who before her marriage was Miss Rosamond Street, daughter of Mr. William A. Street of New York, spends much of her time in Europe and at her place in the south, where she is an indefatigable follower of the hunt

V O G U E

T H E P A R I S O P E N I N G S

The New Silhouette Is Very Voluminous—
Couturiers May Differ as to Whether a Gown
Shall Be Straight at the Waist-line or Fitted,
but When It Reaches the Ankles, There
Are No Two Opinions: It Must Flare—
So Say Chéruit, Premet, Callot, and Paquin,
Who Still Dictate the Mode from Paris

Editor's Note:—In spite of the European war and many reports in the daily press that Paris would put forth no fashions this season, Vogue is presenting in this issue a number of models from Chéruit, Martial et Armand, and Daquillet. These were shown at the Paris openings in August, for Paris did hold openings and Vogue's Paris staff was there as usual, and so long as Paris continues to create fashions and the transatlantic mail service is in commission, Vogue will keep its Paris offices open and will publish sketches and articles from Paris in every issue. A cable received from our Paris office just as this number is going to press reads, "Sending splendid material for October 1 number of Vogue from openings."

"LE FIGARO, July twenty-ninth, Gaston Calmette, *directeur*." The entire first page is, on this date, devoted to "Le Verdict de Honte," announcing the acquittal of Mme. Caillaux, the murderess of its editor. On the right of the page is a single column headed, "Le Conflit Austro-Serbe." Follow twelve pages, the entire paper, on the trial of Mme. Caillaux.

"Le Figaro, July 31." The first page starts, "La Crise Européenne et la France." Follow six pages, the entire paper, on the war. There is one paragraph on the Caillaux trial.

Thus cataclysmically was France hurled from a time of peace with its interest in little things into a state of war in which events are too big to be comprehended. One day France had no interest but in the murder of a single man—and he four months dead; the next, it had no thought but war.

WHAT THEN OF FASHIONS?

At this time, one month later, it is the same. No fact in life is big enough to crowd out of our thought this one terrible fact of universal war; the little happenings of ordinary life drop out of consciousness; the people of Paris have little energy except for this great event that is upon them. All the usual channels of their activity are dammed up, and the full current of their vitality streams into this terrible struggle. Those who have the fullest sum of life to give have gone to give it; those who have less, do what they can at home.

What then of fashions? During the first days after the declaration of war, while mobilization was taking place, fashion prospects were thunderous. No one cast them a thought. Many of the creators of fashion immediately joined their regiments. Paul Poiret and Jean and Jacques Worth were among the first to go. When the head of the house was not away on

Smoothly fitted at the shoulders, saggingly belted at the hips, and flaring and short as to skirt,—the chemise silhouette was the most conspicuous in the coterie of frocks at Chéruit's opening

A silhouette typical of Chéruit, who makes coats flare like riding-habits on the hips, skirts wide and full and short—short enough to show the ankles as well as the feet—is this model in dull red





All but extinguished by its own short, circular cape of green velvet, heavy with skunk, is the little straight up and down black satin coat with which Martial et Armand top a straight up and down skirt portion. Wide skunk bands on the cape serve but to accentuate its flare

Here Martial et Armand renounce frugality in any particular and announce in this blue cloth model that coats are long, full-skirted, broadly belted, collared and cuffed with dark fur (here, skunk), and that they may have capes large enough to hold their own as separate wraps



Oddly enough, though capes do not often appear alone they are permanent appendages of other garments, and here Martial et Armand imposes upon a coat of skunk-trimmed scarlet velvet a cape of black crêpe de Chine banded with narrow silver bands to match the fastenings, and with skunk to match the fur

affairs of war, his assistants were; his designers were enlisting; his little sewing girls were with the Red Cross or he had set them to work in his ateliers making bandages; his vendeuses were with their families, helping in the preparations for war; approached on business, they could only weep.

THAT FRANCE MIGHT NOT TOO GREATLY SUFFER

But after the first upheaval, many of the houses, notably those headed by women, were able to resume their normal activities,—even to hold their openings on the days scheduled. The trade of France must not too greatly suffer; Paris is not now a market for the wares of the couturiers, nor is any other European city, but the United States and South America are. Therefore those dressmakers who by any means can, are continuing their work as long as possible. Many of the dressmakers had al-



Collar narrow and upstanding; sleeves set-in, long, and tight; waist-line curved closely to the figure; skirt plaited in front, belted in back, and short: a Chéruit frock, this, in Bordeaux red cloth

ready designed models for their autumn openings, and it was then but a question of having enough made up to meet the demand of the buyers. Already, many of the openings have been held and the models shipped to America.

Doubtless the couturiers were plotting a coup d'état. Whether the world in its crisis will give fashion sufficient attention to bring this effort of the couturiers to its culmination, the next few weeks will show.

In its embryo state, here is the new mode.

The silhouette is bell-like, flaring from shoulder to ankle. The skirt is short, even eight inches from the ground; it is full, being either shirred, deeply box plaited, or cut circular; therefore it falls in heavy folds at the bottom. The bodice is no longer loose and baggy; it is cut less generously,—sometimes fits quite snugly. The sleeve aids and abets this snugness; it is set into a normal armhole or is cut on raglan lines; and it is long and tight. There



That its silhouette may flare the more, a Martial et Armand coat of salmon colored taffeta with collar aplenty and a striking, supplementary scarf of velvet and skunk, is provided with a belt to which is gathered an extra skirt of taffeta. The front exposes the brown velvet dress, silver-embroidered

is warrant for expecting the advent of the high, tight collar; and as a last sop to demureness, the transparent bodice may have to go.

Coats follow the lines laid down by dresses. They are long and flaring, hang loose from the shoulders, and put much material in the skirts.

BENEATH THE NEW BANNER

This, in general, is the mode. To it many designers subscribe, from it many models deviate. But it is the new line; and newness is the life of fashion. Therefore are its hopes of a long life bright.

Chéruit is not among those who vote once for the full skirt and twice against it. She takes her stand in the van of the designers who are determined to see its success. Skirt after skirt, full, flaring, and short, issues from her workrooms. She grants no quarter to the narrow skirt, even in a tight underskirt. One

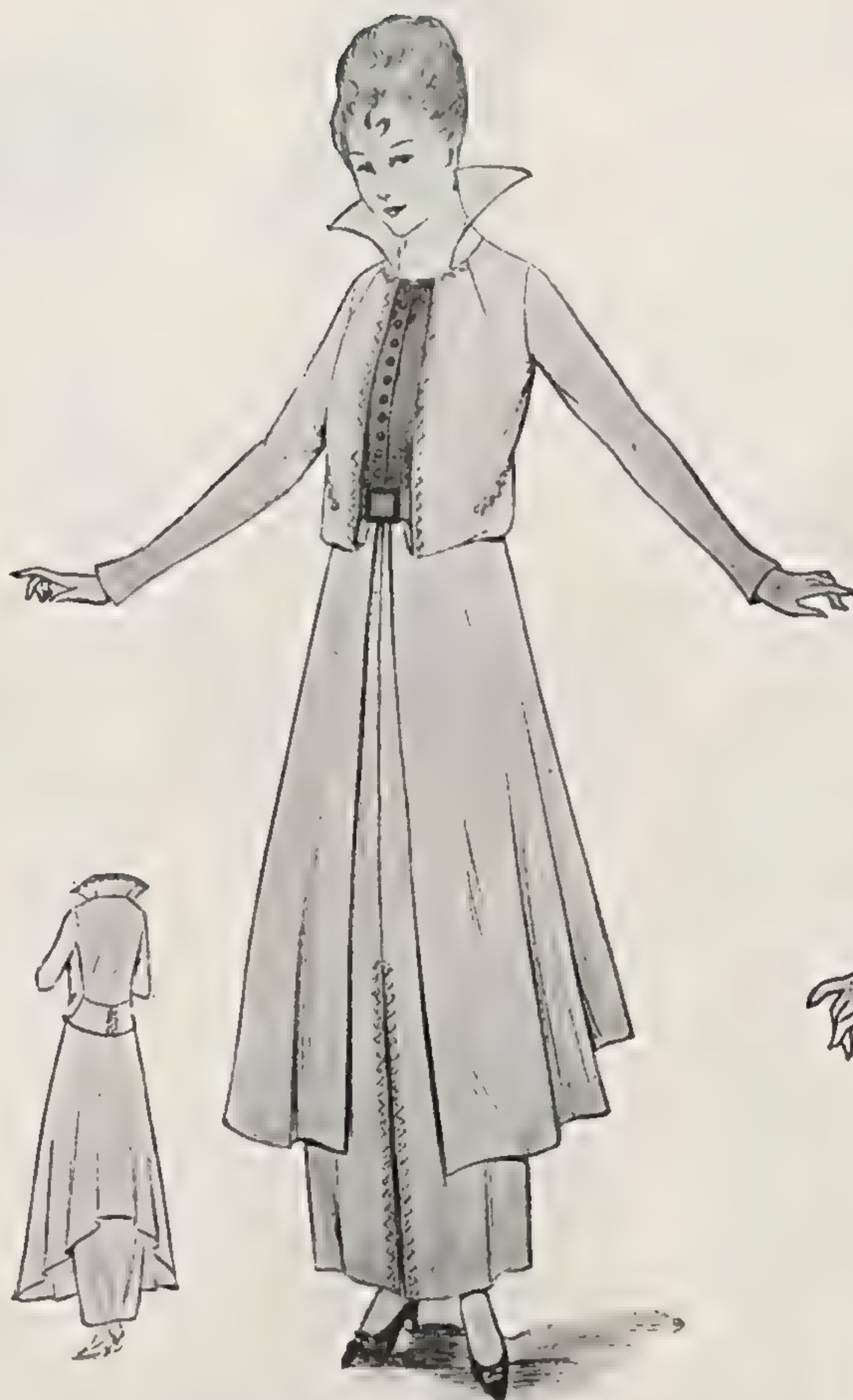
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The striped petticoat that was displayed beneath the full skirts of Pég Woffington's day is here cleverly manipulated by Martial et Armand. The dress is of blue cloth, and guimpe and cuffs are of blue tulle, beaver-edged

concession only does she make to our long pampered love of slimness—her skirts are not full in the back. Directly in the middle of the back they hang perfectly plain and flat and all of the fulness is placed on the hips. This rule holds good whether the skirts are circular or shirred. Even the circular skirts have not the slightest ripple in the back, but are so cleverly arranged that deep godet plaits hang from each hip. The flare of the skirt is frequently accentuated by a wide band of fur, placed either at the bottom or three inches above. Occasionally Chéruit places a cluster of plaits directly in the middle of the front. These are never stitched, but are simply pressed.

To say that a Chéruit skirt is short means that it shows not only the foot but also the slender curve above the ankle. The advent of the short skirt has long been prophesied in Vogue. Occasionally these new skirts have lining slips made of silk so thin that it does not by a hair's breadth change the line



That the flaring collar, beloved and becoming, has secured enough points in the game of fashion to progress to the next season is here predicted. One of Martial et Armand's pet adaptations of the tunic is this. Fine braiding is prettily revived on skirt and blouse



White cloth and sealskin, which are shown a great deal in combination, appear in this coat-dress that curves subtly in at the waist-line. From Martial et Armand



Beneath an apricot colored cloth skirt hangs a black charmeuse petticoat hemmed with gray wool; beneath a bolera coat snuggles a sash in black and gray; beneath collar and cuffs runs a line of black chiffon. From Martial et Armand

of the figure. Another point to win us to these underskirts is that although they measure more than two yards at the bottom, they are so soft that we scarcely realize they are really wide.

Two yards, did I say? Some are much, much wider. They are made to fit the hips rather closely, either by means of plaits or a clever arrangement of seams, and flare gradually but decidedly from above the knee to the bottom of the short skirt.

ENTER: THE ONE-PIECE DRESS

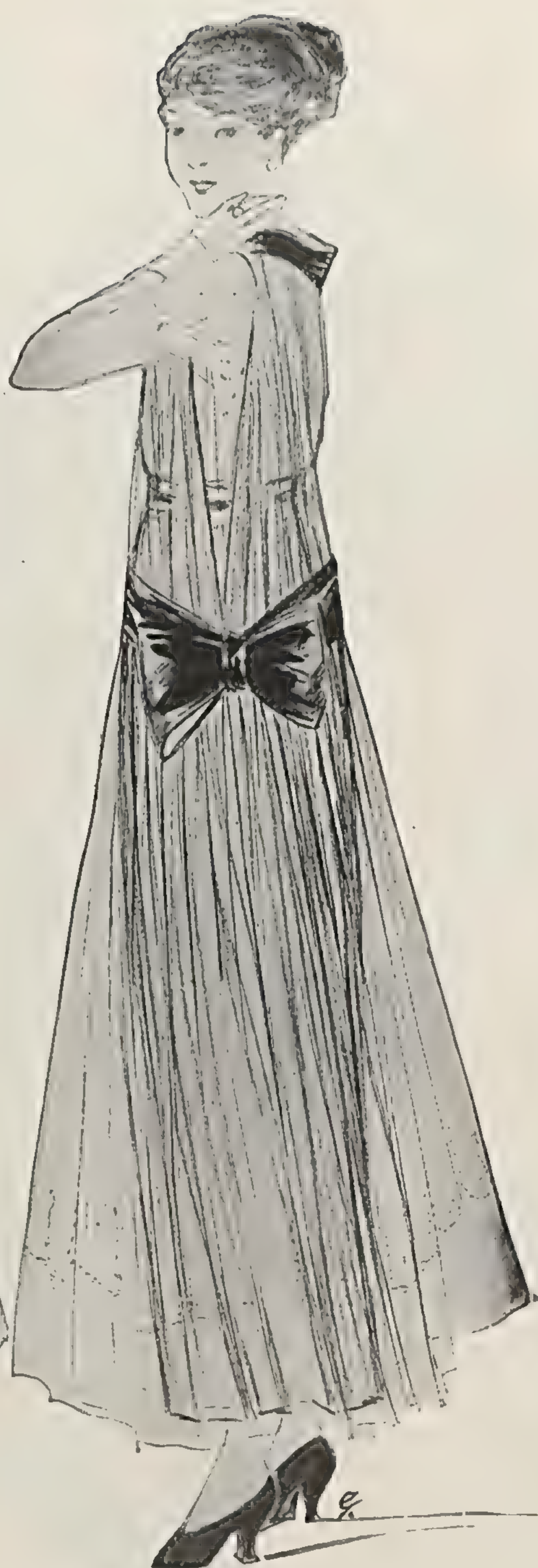
Chéruit has hit upon the really new and successful feature of the season—the one-piece dress. This mode dooms the transparent corset, for this new one-piece dress extends to the nape of the neck in the back and has long tight sleeves. To be sure, it may open in front over a tucker of tulle, but the major part of the bodice is not transparent. Here is the one-piece dress as Madame Chéruit conceives it. Imagine a chemise-like slip that hangs from



Of Davillet's many one-piece frocks in princess effect not a few are of tulle like this one embroidered with black paillettes. Only a layer of pink tulle between the black satin underskirt and the black tulle overskirt relieves the blackness



Without a tight underskirt and with no very marked intentions toward a bodice, comes a frock of zinc-white faille with a skirt which adds a flounce to its normal capacity for fulness and a cluster of Nattier blue roses at the girdle



Chéruit greatly favors the chemise frock. This model of black satin hung from shoulder to heels with black tulle and confined a black velvet sash with a golden lining, has tulle sleeves picked out with delicate gold embroidery

the shoulders to the ankles with a decided flare at the hem and that is loosely belted low on the hips. There you have it—the most conspicuous silhouette in the Chéruit collection. One frock of this order is made of *velours de laine* and is banded eighteen inches deep with moleskin. It is worn with a short moleskin coat. Some of Chéruit's one-piece dresses are much more complicated, and all are fur-trimmed.

WHERE IS THE BUTTONED BASQUE?

In Chéruit's whole collection there is not a single buttoned basque or a ruffled skirt. For the most part the corsages are slit in front to the hips, are then joined together invisibly from the hips to the waist-line, above which they part slightly over a bit of white tulle. Sometimes these slit fronts are turned back like little revers and are faced with fur which extends across the back of the neck.

Evening coats are very wide at bottom and are just a little shorter than the short dresses.

Like the suits and dresses, they flare from the hips down, and are banded at the bottom with fur. Likewise are they collared in fur, and in a very conspicuous way, displaying either enormous sailor collars, small capes, Capuchin collars, or straight, high collars. Evening wraps are very wide and some are sleeveless, being, indeed, more like voluminous capes with slits for the hands. These slits are bound with wide bands of fur which look like cuffs or tiny muffs.

One Chéruit wrap of black velvet has a deep, circular flounce of steel gray velvet. The joining of the two colors is covered with monkey fur, producing an effect the most striking. In addition to these wraps are the more usual but not less beautiful cloaks of wonderful brocades, all very short and voluminous.

As to materials, Chéruit uses no stripes and no plaids. Oh, yes, there is one solid block-plaid which is fully an inch and a half square. Made up into a separate coat, this is rather startling, and perhaps not unreservedly com-

mendable. A one-piece dress of velvet block-plaid in dark red and dark blue, sashed low on the hips with dark blue satin, is, however, wonderfully pretty. Another material which of itself gives chic to a gown is a heavy, white silk faille—the shade of white is unusual—a sort of parchment, or zinc white—and all its values are brought out by the sable trimming.

CHÉRUIT ON FUR

Chéruit uses no narrow bands of fur; four inches is the limit of narrowness. Chéruit is employing fur in most unusual ways. Such long-haired furs as fox and skunk are cut into wide belts for one-piece dresses, suits, long coats, and even for evening wraps. The modish furs here are marmot—which looks much like silver fox—skunk, sable, opossum, monkey fur, moleskin, and astrakhan. Chéruit uses very little broadtail, no chinchilla, no sealskin, and no putois. She showed not a single muff.

(Continued on page 108)

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AT BOURNICHE'S OPENING WAS SEEN THE TIGHT UNDERSKIRT ENTRENCHING ITSELF BE-

NEATH THE FLARING SKIRT OF EVENING FROCKS ASHIMMER WITH SATIN AND PAILLETES

As jet beads are, with other shimmering trimmings, in high favor, there are almost as many as possible on this lissom frock of black tulle with a girdle of beads that really amounts to a yoke, a cape of tulle banded and tasseled with beads, and a tunic fairly showered with them. The underskirt is of black satin

Though assailed, the tight underskirt invincibly holds its own in this frock of two-toned rose satin made in the princess fashion favored at so many openings and trimmed with tulle bands ashimmer with paillettes. The sleeves and underskirt are of pink tulle. Gowns designed by Bourniche, sketched in Paris, and imported by Kurzman

A little gray gown has but a pink rose and crosswise folds of pink tulle topping the corsage, to hint at anything but demureness. The gray tulle with bands of dull and brilliant spangles falls full over the gray satin underskirt and hangs in Watteau drapery, weighted with a tassel, straight from the shoulder



Spanish and high, a comb of "demi blond" shell in a delicate filigree pattern forms a background for a French twist coiffure which effectively discloses every pretty, natural outline of the head

THE arrangement of the hair is always interesting, as it holds such delightful possibilities for change. Strangely enough, the French roll or twist, which first made its appearance a year ago, has only now reached popularity. There is, as yet, nothing newer, but to arrange the twist in its prettiest way requires considerable skill as well as adjustment to the individual face.

Puffs, braids, and curls have been abandoned and the hair is drawn close to the head and massed on the top. The front may be parted on the sides, or drawn back like a low pompadour. The long back hair is parted from the crown of the head to the nape of the neck; one side is taken up and secured with a small comb, or with pins, just past the middle of the head; then all the hair is brushed together and rolled from the end to the head, where it is shaped to give the most becoming contour.

The hair must be flat at the sides and especially flat and tight at the nape of the neck, so it takes a high, pretty line at the crown of the head. Although it is no longer unusual to show the ears, American women, finding that a softer line is given by concealing



The flatter the coiffure is kept at the nape of the neck, the prettier is the curve at the top, and a comb like this of "demi blond" shell and rhinestones adds the last charming touch

To be worn on the side your face is most becoming to you, is this delicately curved comb of "demi blond" shell rimmed with rhinestones, which holds the elusive twist in a French twist

the tops of them, have not quite exposed them to view.

If the hair has any natural curl, the present mode allows it to show, and if quite straight, it can be arranged in a smart manner, if made particularly slick. Rousseau Lay, a Frenchman who has an establishment in New York, has arranged the hair shown in the photographs. He used a wave and put the hair up just as described.

Among the newest combs is the fern-like one of *demi blond* shell and rhinestones illustrated at the lower left of the page. This is so shaped that it fits the curve of the back of the head, and helps not only to keep the hair flat at the nape of the neck, but to keep it curved at the top of the head. Quite different but most decorative is the Spanish comb, which may be put straight across the head to give height, or may be placed at a becoming angle; those shown are of *demi blond* shell in attractive filigree patterns, or edged or inset with rhinestones.

The woman with a small, well-shaped head; clear-cut features, and a low forehead, finds the present mode delightful, as every natural line of the head is allowed to show.



Curved to fit the curve of the coiffure is a comb of "demi blond" shell

TO PUT THE TWIST IN A FRENCH

TWIST AND KEEP IT IN WITH A COMB



Fan-shaped and edged with filigree work is this "demi blond" comb



The graceful, sweeping line of the brim of this black velvet hat designed to be worn with afternoon gowns, is further softened by delicate ostrich feathers, and a silver rose at the middle front gives the hat the cachet of the new season

Over the narrow side brims of this new oblong sailor sketched at the upper left, the fringe of monkey fur hangs irregularly. The metallic ribbon which heads the fur offers a sharp contrast with the black velvet of the oblong crown

At the middle of the page is a Suzanne Talbot model of black velvet bound with grosgrain ribbon and with a wide band of the ribbon about the crown. The narrowness of the brim at the front is in odd contrast with the flare at the back

Even a close fitting turban finds it possible to rest upon the head at an angle, and to achieve a flare if it is in no more than the feather spirals of fan-shaped silk wings. Black panne velvet forms the lower part of the turban, plain velvet the top

On the underside of the upturned brim of this black velvet hat is a sharply defined metallic ornament, and above the brim, noticeable where it narrows on the right side, lie the fringes of the monkey fur which surrounds the crown. Rawak models



THE LONG COATS OF WINTER RETAIN THE FLARE INITIATED BY
THE SHORT COATS OF THE SPRING, BUT THE NEW CIRCULAR SKIRTS
REPUDIATE ALL MEMORIES OF THEIR STRAIGHT PREDECESSORS

"Ah, Madame, pockets I retrieve for you with pretty, tricornered motifs of red embroidery—so chic against the blue gabardine —, and Madame's feet are free, for the skirt is reasonably wide, and the smart overskirt reaches only to the sides." So beguiled Madame scarce perceives that Paquin has put her neck into a stock and subtly defined her waist-line. Models from M. & I. Weingarten

Unsatisfied with its conquest of the frock, the surplice front appears on a baby lamb and velvet suit of the winter; upon occasion, however, it consents to button underneath the bell-shaped coat and allow it to flare cape-wise. The full, black velvet tunic falls over a wide, circular flounce of baby lamb which, set on a foundation, serves as underskirt. The collar is kolinsky

Here Premet widens and lowers the flare which the little short coats of the spring initiated and on each side slashes to the waist-line the skirt of the coat, which flares scarcely more than does the circular skirt. "Betterave" (beet root) wool duvetyn with a gabardine stripe to it is the material, and the embroidery on the skirt and on the two half-belts matches it in shade; the collar is of skunk



WINTER SKIRTS VARY FROM THE TIGHT TO FULL,

BUT COATS MERELY FROM THE FULL TO MORE FULL

Astrakhan collar, undersleeves, and turban snug as a sleighing cap, suggest snowy Russia, and the braiding on this midnight blue velours suit might have been inspired by the uniforms of that country. The skirt is full, and the flare of the coat is accentuated by the blue silk cords, run under box-plaits at the back, which draw in the coat slightly. The shirred wrist-bands are of black satin, and the turban-top is faille, blue like the Bernard suit

A military effect is evident also in the design in which the metallic braid is arranged on this Bernard model of midnight blue gabardine cloth. A black satin tunic, open at the sides, almost covers the narrow skirt of the gabardine; but the skirt of the coat is unusually full and is gathered on to the short upper part. The flaring brim of the big black sailor rolls up from the face a trifle and a band of metallic braid surrounds the crown

An early Poiret model of green and blue velours, the inspiration for which was found not in the military uniform but in the tunics of the messengers of Paris. Across each side of the front is a wide belt suggesting the deep pockets into which the messengers thrust their packages. The cuffs and the collar which continues up from the yoke are of blue velvet, and the turban is blue silk, with green quills. Suits from Bonwit Teller & Co.

THE FRENCH FÊTE of the FLYING SPHERES

IT IS called the "Grand Prix" of the Aéro-Club of France, and is classed as one of the most important events in the sporting world, but the French choose well when they surname this great yearly balloon meet in Paris, *La Fête des Globes Volants*. It is truly a *fête-champêtre*, such as the French have always loved so well. It is a modern rendering, however,—a new setting on an old stage,—for the sailing-off of the great balloons took place where the classic gardens of the Tuileries meet the Place de la Concorde, in the gardens which witnessed the gay, brilliant, outdoor fêtes which distinguished the old court days of the French Royalists.

THE SETTING OF THE FÊTE

The terraces of the "Orangerie" and the "Jeu de Paume," scenes of the ancient sports of a vanished court, made an excellent dress-circle for the more privileged friends and guests of the Aéro-Club, one of the most exclusive sporting organizations in France. All receipts from this fête were contributed to the *Caisse de Secours Aéronautique*, and the benefit must have been great, for the love of the "Flying Sphere" seems a birthright of the French, and all sportive, all *mondain*, and all curious Paris were there to share in the last great event of the Paris season. The soaring balloon satisfies the Parisian's temperamental love of the spectacular and the unusual. The toy balloon is among the first gifts to a French baby, and the sky above Paris is rarely without the exclamation point furnished by a big balloon.

On the day of the "Grand Prix," the huge bulks of some twenty-five balloons shone golden in the brilliant, summer sunlight, making a wonderful flare of

Only a Few Short Weeks Ago the Eyes of All Paris Scanned the Skies in Delight at the Annual "Grand Prix" of the Air with Never a Thought of the Hostile Zeppelins So Soon to Cast Their Shadows on the City

color against the blue of the sky, the green of the chestnut trees, and the many colors of flowers. They seemed like mammoth bubbles blown with a giant's breath; and in this case the breath was some thirty thousand cubic yards of hydrogen gas, which was piped through conduits to distend their silken

fold. The strongest weave of the finest silk is used to make these ships that sail the sky.

It was an all day fête, for the work of inflating the big balloons is immense. At one o'clock the guests began to arrive, the first ascension was at four, and the last in the late twilight.



A perfect day and all Paris afoot, for this spectacular and unusual event makes special appeal to the Parisian temperament



Mme. Goldschmidt; who conducted the entry of the French-woman's Aeronautic Club to a safe landing in Normandy



Guided by a detachment of the Aeronaut Corps of the French Army, the great balloons came one by one to the starting-point, rose high into the blue sky, and set off on their long and hazardous journeys

As they rounded out, almost ready for the start, the big golden balls swayed and fro on their stay ropes in a joyous, rhythmic motion, impatient to be off after their partners, the scudding white clouds. And off they would have been instantly, but for the ring of green canvas bags loaded with sand which encircled each balloon, hanging from the twenty-three drop cords. A detachment of the Aeronaut Corps of the French Army had been detailed for the delicate and difficult task of sending off the balloons. In and around through the network of cords, they worked busily, clad in blue and red uniforms, and handling the ropes of these air craft with a wonderful precision and with an ease which suggested lace-makers handling their bobbins. For it is a costly and exacting sport, this of sending off thoroughbred balloons for an air race.

TESTING THE WIND

At last the strains of the "Marseillaise" were heard, and at the same moment there was a whirr of flying wings, and from around the great golden balloons there arose a fluttering cloud of pigeons, which had been set free from seventy big wicker cages. More than two thousand birds, white, mauve, and gray, circled in rising spirals, higher and

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Mrs. Theodore Douglas Robinson on a smiling way to the doubles (second) match with her husband, who seems to be taking his tennis more seriously



Mrs. Lydig Hoyt, formerly Miss Julia Robbins, chose a smart frock of black and white checked batiste



Mrs. William K. Vanderbilt, Jr., was among those who saw Maurice McLoughlin defeat the Australian player, Norman Brookes, in the first match



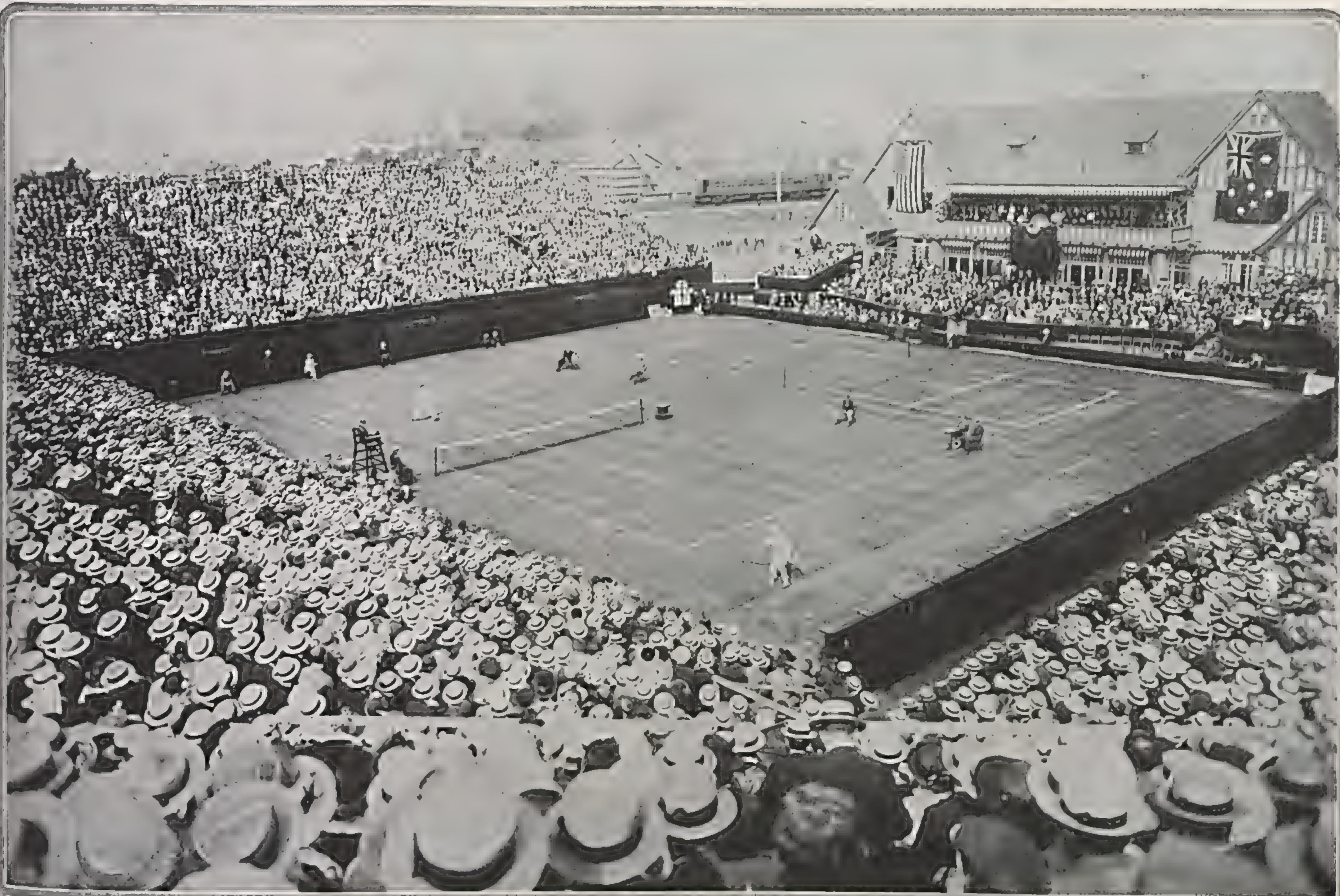
*Photographs copyrighted by The International News Service and Underwood & Underwood.
Mr. and Mrs. Arthur Iselin, who are seldom absent from important sports events, watched the tennis matches with discerning interest*



Mr. and Mrs. Vincent Astor, who gave ample evidence of their enthusiasm for tennis by attending all three of the matches



On the first day of the tennis matches Mr. and Mrs. Oren Root were among the enthusiasts seated in the first tier in the west stand



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Twelve thousand tennis enthusiasts watched the first of the international tennis games between Australia and America at the West Side Tennis Club. In the above photograph are shown the club-house, in which the social life of the day centered, and the courts with Mr. M. E. McLoughlin (American), at the left, and Mr. N. E. Brookes (Australian), at the right



Mr. Harold S. Vanderbilt, accompanied by Miss Eleonora Sears, who is rated as one of the best women players in the country, watched the third day's games from the crowded west stand

THE NEW CLUB-HOUSE OF THE WEST SIDE TENNIS CLUB AT FOREST HILLS, L. I., A SUBURB WHICH OWES A DEBT OF ATTRACTIVENESS TO OLD ENGLISH ARCHITECTURE, WAS THE SCENE OF THE THRILLING BATTLE OF RACKETS WHEREBY AUSTRALASIA WON THE DAVIS CUP



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Mr. Norman E. Brookes, the temperamental Australian player who is the champion of all England, and his cool and determined American opponent, Mr. Maurice E. McLoughlin, by whose skill the Australian was defeated in the matches of the first day

TWO MIDSUMMER WEDDINGS

WHICH ADDED TO THE GAIETY
OF THE JERSEY COAST SEASON



Photograph by Rochlitz Studio

Four charming bridesmaids at the wedding of Miss Hazen Symington to Mr. George de Forest Lord in St. George's Church, Rumson, New Jersey, were Miss Margaret H. Hamilton, Miss Frances H. Wyeth, Miss Adeline M. Townsend, and Miss Nathalie Slocum. They carried huge bouquets of Easter lilies and arbutus and were prettily gowned in champagne colored lace and satin girdled with sage green satin

Charmingly picturesque was the wedding of Miss Dorothy Harvey, daughter of Colonel George B. M. Harvey, to Lieutenant Marcellus H. Thompson at the summer home of the bride's parents at Deal, New Jersey. The ceremony was performed in a pergola surrounded by a garden of old-fashioned flowers which lies east of the low, rambling house, and the guests looked on from the broad piazzas and from beneath fruit laden apple-trees

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A S S E E N b y H I M

Training a Young Bachelor Up in the
Way He Should Live—Looking at the
War through the Eyes of Newport

THIS is the age of the romance of commercialism; almost all the recent novels and the serial stories in the magazines deal with shares and bonds and banks, Wall Street and speculation, panics and bankruptcy. There is a thin veneer of sentiment in our fiction, but it clings much as ivy around a solid block of molten, almighty dollars. The world wants to know the price of everything. One writer has told us how much his socks cost a pair, the amount of the wages he pays his servants, and the totals of his cigar and wine and grocery bills. A western friend, a banker, told me not long ago that he read the chapter containing this data over and over; that he was fascinated by it.

As for myself, I have recently been asked a number of questions in regard to such matters as what it costs to bring out a daughter in New York; for how much would a social sponsor, if such personages exists,—and I have good reason to believe that they do,—be willing to guide the footsteps of the social pilgrim into the road which leads most directly through the gates of society; and on what income may an unmarried man keep up with the New York social procession? This last question hits home, for as you know, I have ample experience in regard to it. I may not have the illusions or the enthusiasms of youth, but I have the experience of a life of bachelorhood, and, as history repeats practically the same old comedy for every bachelor, I may be able to throw some light upon the uncertainties of bachelor existence in general.

SAY FIFTEEN THOUSAND

All things considered, I should think that an unmarried man could scrape along with an income of six per cent. on a quarter of a million—say fifteen thousand dollars a year. Thirty thousand dollars, which represents the same interest on half a million, is not at all undesirable, but an income of fifty thousand or over is apt to be burdensome, as some means has to be devised for disposing of the surplus. A cup that is filled to the brim is always in danger of slopping over and making a mess.

In spite of the constant complaining that I hear, it seems to me that, in a way, a man can get more for his money to-day than he could fifteen years ago. Take the matter of a home, for instance. Fifteen years ago, there were no comfortable quarters at hotels for bachelors; in fact, hotels were dreary places designed largely for a few days' stop-over. A bachelor had either to live at his club, to furnish chambers, or to go in more heavily and take a small house, and small houses were even then hard to find in New York. In this regard, life is much changed and simplified, for a bachelor may

now live comfortably in various ways, with his address at his club.

At the best hotels suites are available that permit the bachelor to live quite as independently of the world as though he were in a whole house of his own, and yet to be so in the midst of things that he has only to touch a button and the world is his. At almost any of the best hotels a perfectly appointed suite of rooms (with excellent valet service, by the way, which dispenses with the need of a man) may be taken for from three to five thousand dollars a year. Such a miniature establishment settles all the mere mechanics of living save those regarding food. This question, however, is easily arranged, for most men take their meals at their clubs when they are not asked out. I should say that a thousand dollars a year would be a fair estimate for food, though the addition of a few hundreds to this would not be amiss, making the amount about \$1,500 a year or \$4 a day.

CAMPING OUT IN CLUBS

As for living at a club, the tendency among the best clubs is to eliminate this possibility entirely. The Union never, to my remembrance, furnished such accommodations. The Metropolitan has the most luxurious rooms of any club I know of, but living at a club is not comfortable. I have found it expensive and, at some clubs, really more or less a variety of camping out. Club fellows continually drop in and there is really little quiet or privacy.

Living in chambers is not satisfactory, at least I have not found it so, because one servant is not enough, and more than one is in the way in a small place. Also, if the rooms taken are at all adapted to entertaining, much comes to be expected of a bachelor in that line. It is rather a bore, it seems, simply to dine in a



bachelor's rooms, and there must be something especially provided for entertainment.

Not only have bachelors almost ceased to live at clubs, but it is no longer a fad to belong to half a dozen or so. One good club as a social basis seems to be sufficient now, with others added occasionally according to the pursuits of

(Continued on page 100)

PARIS PREPARING for WAR

Paris, August 4th

IN Paris there is martial law; imagine it. It is stupendously exciting—and also disturbing. From the first day of mobilization, August first, we began to encounter difficulties. With the disappearance of the able-bodied men from the shops and from the underground and surface transportation vehicles, urban travel and the food supply were immediately reduced. There was no milk, no butter, few vegetables or eggs.

The big grocery shops were besieged by crowds so vast that the police intervened and permitted only a limited number of persons to enter at one time. Lines divided by ropes were formed like those on steamship wharfs, and customers stood waiting their turn. Even then, the customers who could enter could not buy unless they could offer the exact amount of money in payment; no change would be given. Besides this, owing to the scarcity of assistants, the shops are open only for a few hours each morning and afternoon.

Some shops are closed because every man

A Letter of Scenes and Intimate Accounts of Incidents of the First Days after the Declaration of War

from top to bottom of the establishment has gone to the front. M. Pierre Mortier, the young and talented director of *Gil Blas*, suspended his paper with a jaunty *à bientôt*, saying that he, all his contributors, and all the members of the business and printing staff had rejoined, or were about to rejoin, their corps.

This state of things began so suddenly that we were quite unprepared for it. Margaret, my granddaughter, and a *bonne* went out to do some shopping with nothing less than a hundred franc note in change. Soon they returned empty-handed with the report that it was impossible to have the bill changed at any

shop or at any bank in the neighborhood. I sent them with a check to Morgan et Harjes and, arrived at the bank, Margaret found a long queue already in line, and no one able to secure either silver or gold. But when her turn came for presenting her check, her request for "even a little change; we can buy nothing to eat," was so touchingly presented that fifty one franc pieces were given her. Never did money seem so precious as those bits of new, shining white silver. That was only three days ago, and already we have become accustomed to accepting without protest the meals Louise prepares for us. "It is what I can give Madame, not what she would wish," is the message I receive from her with each meal.

Poor Louise is calm and courageous but very sad. Her husband was among the first of the reservists to be called to service. He leaves for the front to-morrow yet, though thin and pale from the anxieties of the last few weeks, Louise is as faithful in performing her duties as before war was declared. She will leave

(Continued on page 78)



MISS JANET FISH

Miss Fish is a daughter of Mr. Hamilton Fish, and a favorite niece of Mrs. Stuyvesant Fish, whom she visited at "Crossways" during the Newport season



THE SEAT OF THE SCORNFUL

THE hand-organ is, among other things, a fearsome and irritating noise. It affects the cultivated ear in much the same way that a lithographed calendar picture of a young lady with an unconscionable smile affects the trained eye of the artist; or as fried onions and sauerkraut (let us say) affect the exquisitely dainty taste. But let us not too eagerly plume ourselves upon being thus offended. Certainly there are very many people who enjoy these things; and if we suffer from them, then are we no less certainly, though at whatever gain to our sensibility and our self-love, the worse off by so much pleasure. Of course, the ready answer is that we substitute keener refinements of appreciation for what baser pleasure we delicately despise. But do we really so? Is the enjoyment of what we learn to call debased art in itself so base? And above all, must every one who gains the sense of greater art and subtler beauty miss necessarily the less? The seat of the scornful is at best hardly so comfortable as it is exalted; and a culture which involves multiplication of irritable pains is not too obviously worth cultivating.

THE Italian plays, and enjoys, the hand-organ as by national right. A glance at the upper balconies at the opera will suggest how far the Italian appreciates good music. Nowhere in the world is real artistic sense more deeply and widely spread throughout the entire population than in Italy. The children, also, who everywhere dance delighted around the squealing organ, what is it they enjoy? Rhythm and melody; and rhythm and melody are at the heart of all the greatest music ever made. It is the faults of the tawdry music to which they dance that are over their heads; its merits they appreciate as well as we. Your maid has probably upon her wall some flaring, cheap, religious print, all hovering cherubs and flaming hearts; but do not imagine that what she admires in it is the bad taste at which you smile. She misses that; but if you understand and care for early medieval art, you will realize that what she cares for is the pure color, the symbolic form, the spirit of traditional religion. She does not like it because it is like a colored supplement; she likes it because it is like Fra Angelico; and she has eyes to see that likeness. Few people really like bad art; nor anything else bad, for that matter. It is just as well, perhaps, to say that people who appear to like some bad thing always like what is good in it, and are callous to its faults; whereas we of more educated sense let imperfection blind us to its merits. People do not prefer inferiority; they prefer expressiveness even in work otherwise inferior. And, after all, what is art but expression?

NO one more readily becomes a Pharisee than the connoisseur, nor is any Pharisee more unfortunate than the pseudocultured exquisite in art. The wisely educated taste ought to increase, not merely to exchange, enjoyments. For every beauty seen, for every subtlety felt, so much is gained—if only the process of refinement has not spoiled the sense of the simpler, stronger, fundamental pleasures upon which all art depends. "Hamlet" is so profound a psychological study that we need be grateful to the gallery for reminding us that it is also a good, roaring melodrama. There is so much else in "The Ring" that one is wont to forget how full it is of merely lovely tunes. And the sheer rich humanity of an old Aphrodite or Athena eludes us in a labyrinth of studio technicalities. Perfectly to perceive the highest and the deepest art, we must have kept our natural, naive enjoyment of the blatant and obvious appeal—the vulgarities, if you will—of cheaper artistry for just what it is worth. No one who has no wish to dance around a hand-organ can hear the whole of Tschaiikovsky or Beethoven; by the measure of our contempt for Billiken we fall short of Raphael and Rodin; and whoever rests unthrilled by a dime novel will never know Shakespeare. Nor is this true only of artistic taste. In life as well, he can not utterly approve the wine who disapproves the onions and the beer.

FROM HITHER AND YON, AMERICAN SPORTS-

LOVERS MOBILIZED AT NEWPORT AND AT

THE LONG ISLAND COLONIES BY THE SEA



Mrs. Jerome N. Bonaparte is an interested spectator at the numerous polo matches at the Point Judith Polo Club



Scores of onlookers motored to the Point Judith Polo Club and watched the hard-galloping Aiken Tigers win from Bryn Mawr in the final game for the Army and Navy cups

Photographs copyrighted by Underwood & Underwood



No casual observer was Mrs. John R. Fell, for her husband drove many a ball between the goal-posts to score for the Bryn Mawr team



Mrs. Victor C. Mather, leaving her car to view at closer range the struggle for supremacy between the Aiken Tigers and the Meadow Brook Magpies



Mrs. John W. Converse, of Philadelphia, whose husband, the dashing No. 1 of the Point Judith team, keeps his ponies continually on their toes



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Mrs. Vincent Astor leaving the Newport casino. While at Newport Mr. and Mrs. Astor lived aboard their yacht "Noma"



Mr. John Drew, Miss Hope Hamilton, and Mrs. Albert Gallatin at the fête given by the Ladies' Village Improvement Society of Easthampton



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At the Rhode Island Kennel Club Show Mrs. Herbert Harman wore a smart corduroy coat of black and white brocade



Miss Elizabeth S. Sands, who is counted one of the most skilful of the drivers of Newport



Two photographs copyrighted by Underwood & Underwood

Mr. Hermann Oelrichs, who is an adept at the wheel of a fast motor boat or of a high-powered motor-car



Mr. Frederick T. Frelinghuysen, whose fiancée, Miss Mai D. Watson, exhibited her saddle-horse, "Flirt," and Miss Maud A. Kennedy and her fiancé, Mr. Eric S. Winston, were members of an interesting box party at the Bay Shore Horse Show where Long Island foregathered from far and near



Mlle. Blanche Allarty drives a tandem trained to the difficult accomplishment of dancing the tango together in perfect time



It is a coveted privilege to be a member of the Molier troupe, and M. Germat is but one of the many Beau Brummels of Paris' society who forego their leisure for the arduous but salutary training of the schooling ring



For thirty-four years since he founded the Cirque Molier, M. Molier has been the head of that aristocratic institution. This photograph shows him mounted on his famous "Boston"



Mlle. Yola de Nyss of the Opéra contributes to the gaiety in a Molier pantomime, "Les Parisiennes aux Enfers," wherein she would seem to accomplish that acrobatic feat of choosing between the devil and the platform edge



"Standing Room Only" is the rule after the few seats and fewer makeshifts for seats have been filled; yet the prospect of standing through a Molier evening is evidently far less discouraging than the prospect of staying away



After the three hundred seats of the Cirque Molier have been filled, an aristocratic scrambling takes place among the fair onlookers for seats on step-ladders, harness racks, or whatever else the red-coated ushers dole out

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TITLED AMATEURS IN THE SAWDUST RING

THE annual Horse Show in New York has produced two notable results in this country; it has encouraged equine sports, and it has provided a yearly diversion for society. But the horse show in Paris has accomplished more; it has originated still another permanent and fashionable institution for the gay French capital—the Cirque Molier. Each of the two institutions, the Concours Hippique and the Cirque Molier, has the horse for its idol, fashion leaders for its high priests, and smart Paris society for its devotees. The Cirque Molier, however, is an even smarter function than the Paris horse show; for while any one may gain admittance to the latter by buying a ticket, admission to the sawdust ring entertainments of the Cirque Molier are solely by invitations which no bribery can purchase and which are distributed only to persons whose credentials are conceded as ultra-select.

A SMART CIRCUS FOR SMART SOCIETY

The Cirque Molier is unique in the modern world. It has been in existence thirty-four years, and each year has added to its vigor, its prestige, and its popularity. Furthermore, it accomplishes, in the guise of amusement, a useful purpose. Since the Cirque Molier is a circus, equestrianism is, of course, paramount, though other forms of prowess are exhibited in the ring. And as every performer is an amateur, and great rivalry prevails for the coveted privilege of being a member of the troupe, the circus encourages a persistence in exercises that produce accomplished horsemanship or effect feats of skill or strength. Thus equine adepts and many admirable specimens of physical manhood are mustered every year by the Cirque Molier from the classes sometimes contemptuously described as "the idle rich."

The circus takes its name from the gentleman who founded it and who has remained ever since its popular head and front. M. Molier is a horse enthusiast and was one of the first in Paris to adopt the rule now so surprisingly general in smart society, that of riding every morning, rain or shine, in the Bois de Boulogne. After a time, with a handful of other habitués of this daily exercise, he fell into the habit, upon the conclusion of each morning's ride, of proceeding to a riding academy quite near to the park, where a small tan-bark schooling ring afforded an opportunity for jumping contests and other equine feats.

Many of the riders displayed such proficiency in the arena that it was decided to give an invitation performance. This was duly done, and it proved such a success that the fashionable world clamored for a repetition. Thus it was that the Cirque Molier was launched during the height of the season of 1880, and was taken so gratefully to the hearts of Parisians that it has continued ever since as an annual affair.

THEN CAME THE DEARTH OF DAMES

At the outset, all the performers were of the sterner sex. For one thing, women whose social standing would have made them eligible candidates could not spare the time from their daily exactions as leaders of society to devote to the necessary rehearsals. They were also, perhaps, restrained by a sort of traditional conventionality that prevails in French society, and which is supposed to frown upon one of its members who makes herself unduly conspicuous on a semipublic occasion.

Each June at the Cirque Molier, Smart Society Sits Proudly and Precariously on What It May to View the Clever Feats of the Clever Amateurs of Its Own Clever Circus



Mlle. Blanche Allarty, an equestrienne and horse trainer of unquestioned ability, is associated with M. Molier in the Cirque Molier. Her powerful thoroughbred "D'Artagnan" is said to perform the most remarkable "cabrement" ever executed with a rider

—However, M. Molier and his associates hit upon the expedient of inviting certain well-known Paris actresses, on the strength of their being enthusiastic equestriennes, to lend their amateur talent to the young enterprise. This suggestion was heartily favored by the aristocratic world which had grown to look upon the Cirque Molier as its particular protégé; whereupon the ladies of the theatre mirthfully consented to undertake the new rôles.

From its beginning to the present day the Cirque Molier has remained faithful to the little riding-school ring in the rue Bénouville. The building itself has not changed since the first performance was given there, but all around it in that aristocratic quarter of the city have grown up palatial private residences. That he might ever have his cherished creation near him, M. Molier has built his private home adjoining the Cirque Molier, and his handsome house serves as a vestibule to the quaint hippodrome.

To call the place an amphitheatre would be the veriest irony, for instead of a vast semicircle of seats rising one above another, the accommodations are restricted to a few rows of benches and a narrow little balcony. This primitive home for such an important institution is explained, in part, by a deference to the notion of a few eminent leaders of fashion that a very small enclosure will provide place enough

for all the persons who really constitute the exclusive society of Paris. A more practical reason, however, is probably found in the fact that one of the features of a Molier evening is the amusement provided by the aristocratic scrambling for places.

"Standing Room Only" is the rule after about three hundred persons have found seats; though a couple of hundred more are pushing their way into the auditorium. Forward then come the red-coated ushers, all gentlemen of prominence in the community, who carry step-ladders, packing-boxes, harness racks, and similar impromptu contrivances which are handed with great ceremony to the late-comers and deposited at coveted points of vantage.

WITHOUT RECOURSE TO GRUMBLING

It is understood that these valuable accessories are only for lady spectators, and the manner in which exquisitely attired women avail themselves of these singular substitutes for an orchestra chair imparts a mirthful prelude to the evening's entertainment and sounds a note of camaraderie between the audience and the gay amateurs in the ring. Indeed, without that opening wedge of gaiety and the resulting atmosphere of intimacy, the circus would lose half its charm, and the new spectator might speedily drift into the fancy that it was simply an ordinary circus, and thus forget that the powerfully muscled acrobat supporting a human pyramid on his shoulders is the son of a duke, and that in the upper layers of spangled showmen there are gentlemen whose names have been illustrious in France since the days of the Crusades.

When one sees a lithe-limbed trapezist swinging undizzied in the lofty air, his easy poise and utter confidence might well create the illusion that he comes of a race of circus people, and has been doing that sort of thing all his life; but this error is dispelled by the rapturous applause from the fair on-lookers, and the frequent shouts of, "Bravo, Marquis! Bravo!" In approving the antics of the grimacing clown that pirouettes about the illuminated oval, one would take one's oath that he, at least, is a professional; but presently something in his voice seems familiar, and finally one recognizes him as the very distinguished, elderly gentleman who sat vis-à-vis at a dinner-party several days before—a descendant of one of the families of the Faubourg Saint Germain.

"TOUT CE QU'IL Y A DE LA PLUS DILETTANTE"

The Cirque Molier is thus an exemplar of the theory that what is worth doing at all is worth doing well. All these pains are taken, all this skill acquired, for one or two performances, or for three at the most, in the course of the whole year. These performances are given in June when the season is at its height. The Molier show is *tout ce qu'il y a de la plus dilettante*. It is amateur, strictly and aristocratically amateur, even to the stable-grooms. The orchestra, too, that grinds out the usual samples of circus melody, is composed of gentlemen who are accustomed to pay the piper for cotillon music rather than to be the pipers themselves. Among the well-known men who are associated with M. Molier in making the famous circus what it is, M. R. Poujaol de Fréchencourt is secretary-general, the Marquis de Bourdeille is stage manager, M. Oliver Maignien de Mersuay is orchestra leader, the Count de Monchy is chief equerry, and the Count de Chamberet is chief electrician.

THE FRILLS of FASHION



Boudoir caps as they lose in substance gain in fascination. Two bands of lace, a frill, a bow, and scarabs complete this one. Price, 39 francs

THE dainty creations of the Paris shops never lose their infinite variety nor their temptation, though sometimes it seems that a potent factor in the temptation to purchase them lies in the unfailing courtesy and desire to please manifested by those who serve us in the shops. Whether their earnings are increased in proportion to their sales or whether the Latin temperament lends itself more easily to the polite amenities of the shop, is not for us to fathom, but we are all forced to admit that a smiling face and an undisguised interest in our possible purchases are gratifying and even stimulating, and that many of us waste our substance in riotous shopping through the wiles of a gracious *vendeuse*!"

A few of the dainty boudoir accessories that have been displayed this summer

are illustrated on this page. The charming matinée sketched at the left, below, is of dotted linen, with a yoke made of alternate rows of lace insertion and embroidery. The sleeves are almost an illusion, as only the outside part of the arm is covered. The side seams of the garment are left open to the waist, and a knot of rose ribbon holds them together with a charming negligé. Rosettes on the sleeves and at the neck trim this pretty model.

OF CRÊPE DE CHINE

Another exquisite negligé is shown at the middle of the page. Shell pink crêpe de Chine is the material used in it, and the wide accordion plaitings which are

its only trimming are of the soft crêpe and are put on with a narrow upstanding heading.

The two boudoir caps illustrated in sketches at the top of the page are original and immensely becoming. The one at the left is made of bands of white lace insertion with a narrow frill of lace bordering the edges. A loose knot of white satin ribbon droops from the nape of the neck and tiny turquoise scarabs trim the bandeau over the brow. The rather wide frill of lace standing across the back of the head, adapts itself to almost any coiffure. The other little cap is made of embroidered net. Three ribbon filets hold it in place and a narrow fringe of pearls lies close against the neck from ear to ear.



A band of net and fringe of pearls in an effort not to hide the hair, slip so far down they must be held in place by bands of ribbon; 39 francs

The smart little blouse at the lower right of this page comes from a shop in the rue Royale and is a charming example of the black and white mode.

THE MODE IS BLACK AND WHITE

The vest is of black satin and the under blouse is of black chiffon over white. White tulle is folded surplice fashion across the bust and narrow revers of white chiffon overlaid with a double thickness of black chiffon extend slightly from under the waistcoat, breaking the line between the black waistcoat and the white tulle guimpe. The frills on the sleeves are bias and of a double layer of black chiffon. Black silk buttons are placed on the shoulders and at the waist-line in front. The whole result shows the hand of an artist.

(Continued on page 74)



Pink crêpe de Chine demands no trimming, but frills itself and ripples becomingly; 29 francs

At the left, a negligé of dotted linen and insertion lace is kept as insubstantial as possible and casually held together here and there by colored ribbon; 49 francs

Black chiffon over white and over that black satin, with the white doubled at the throat to be insistent, and the black, blacker in the double frills on the sleeves





THREE FRENCH WAYS OF ACCOMPLISHING THE FULL SKIRT

AND TWO FRENCH WAYS OF ACCOMPLISHING THE SCANT BODICE

Chartreuse satin of that exquisite, liquid green which receives its name from a liqueur distilled by some secret process by the monks of La Grande Chartreuse, fashions this youthful frock. The long tunic of écreu lace, with the design threaded in gold, is weighted by one big bridesmaid rose, and the front of the bodice is of flesh colored tulle

"I am wearing your grandmother's party skirt," says this ruffy frock of soft, Callot blue taffeta, "but I dare say she would be surprised if she saw this little bodice I am wearing with it." A fold of tulle at the top of the bodice and a narrow girdle of rose colored velvet, fastened at the back under a La France rose, complete the frock

Not content with the amount of material which may be full in at the waist-line, a frock of wisteria taffeta and cream Chantilly lace splashes out at every available edge in ebullitions of crisp plaitings. The tight little lace bodice fits smoothly across the back and shoulders, but throws off restraint at the throat for a flaring collar

SMART FASHIONS *for* LIMITED INCOMES

NOTWITHSTANDING the seriousness of the war in Europe, the French couturiers are still producing new fashions, and the American woman, though she may not this season wear quite so many gowns made in Paris as she has worn in other years, may yet fill the gap with gowns inspired in Paris.

Whether greater economy will be practised in America by the poor rich, or by the rich poor, remains to be seen, but, be that as it may, the street suit and its accompanying blouse are sure of a place in the wardrobe of each. Moreover, as suits are the first as well as the most unescapable necessity of the wardrobe, they are already in the shops and the winter styles in them may now be foretold with fair certainty.

LAST LOVE OF SUMMER, FIRST OF AUTUMN

This year, as often happens, the last mode of the old season will be the first mode in the new, for the long coats which, contrariwise, Paris donned for summer, have developed into very smart, fur-trimmed, winter garments. But the long coat, although most attractive for those who are tall enough to wear it, is not the only contestant for favor, for the half-length model is here also, and has two strong points in its favor, as it is more generally becoming and gives a newer silhouette. The very short coats of the spring have given away before the combined forces of the extremely long coats which reach nearly to the bottom of the skirt, as in the model on the left of the two figures in the middle of the page, and coats of nearly knee-length, such as that sketched on the right.

The very long coat, however, has the advantage in the fact that it may be worn either as a separate coat or as part of a suit. Thus in the model at the left of the two-figure group, the coat of satin-finished, black cloth, trimmed with dyed raccoon, is complete

Autumn Modes Bring Added Length in Coats, Added Width in Skirts, and an Occasional Foreshadowing of Higher Necks in Blouses



Satin-finished black cloth and dyed raccoon combine in a long coat which wins by double usefulness, as it may serve as either a separate coat or the coat of a complete suit. Competing for favor with the very long coat, is the coat between knee- and hip-length, which here retains a reminiscence of the Eton front, but adds a widely flaring skirt piece

Alternate rows of tucks and hemstitching give to a morning blouse in batiste or taffeta, a smartly tailored air which yet avoids any suspicion of severity

Not yet will woman resign herself to the readoption of the collar, but many blouses attempt an entering wedge in a collar which may be left unfastened

Note.—To make this department of greater value to the woman of restricted means, Vogue will cut to order, in the sizes of 34 to 40 inches bust only, patterns in this department at \$1 for the skirt or bodice, \$1.50 for a three-quarter-length coat, and \$2 for a gown

in itself, and would be very serviceable. Dyed raccoon, by the way, is a good-looking, inexpensive, and very durable fur and would be very effective with the metallic gray known as "sphinx," which is one of the new shades of the season. Coats of brown or green may be trimmed with a brown fur or with fitch. A new brown fur is kolinsky, a Russian fur dyed to resemble sable, which it approaches both in color and in surface. The skirt worn with the long coat illustrated is plain and straight, with enough width at the bottom to insure comfort and freedom in walking.

A NATURAL CONSEQUENCE OF THE TUNIC

For the suit shown at the right of the middle, a dull-finished, *tête de nègre* cloth called "suède-skin" would be a good selection. This material, which is one of many similar fabrics offered this season, has, as its name implies, the softness and dullness of suède. A trace of the recently popular Eton cut is shown in the point at the side of the coat; and in the front the point is repeated. The skirt of the coat is applied under this Eton section, and is cut in one piece with the panel section in the back. Brown velvet or kolinsky may be the trimming for the collar and cuffs. The straight skirt has a cascade of the material in the back, and this adds to the width. Just as we have learned to walk in narrow skirts without the distressing awkwardness so noticeable two years ago, the skirts have suddenly become full, for the short tunic of last season has grown longer, carrying the flare down until the tight skirt has become engulfed, and, no longer useful, has almost vanished, leaving only the long flared skirt.

A RETURN OF THE HIGH-NECKED BLOUSE

Among the blouses, some of the new autumn and winter models are showing a higher neck. Not infrequently, as in



the blouses sketched at the bottom of page 50, there are buttons and button-holes which may be fastened to form a high, turnover collar or may be left open to give the effect of a low, rolling collar. In either case, collars are higher at the back of the neck than they were last spring. In the waist sketched at the bottom of page 50, in the lower left corner, alternate rows of hemstitching and tucks give a smart tailor-made effect, which is not too severe. The sleeves are plain and long, finished with a cuff which is tucked and hemstitched to match the front of the waist. This model in either batiste or white taffeta is excellent for morning wear.

A practical, dark colored waist to be worn with a suit is illustrated in the lower right-hand corner of this page, and is quite startling in its plainness. It is made with a really high collar, and is worn with a white turnover collar, and the plain front is relieved only by two tucks which give a panel effect. The very severity of this waist gives it cachet, and it is a striking change after the soft, open neck models of the past few seasons.

COLLARS AND NOT COLLARS

A model which is equally good for light or for dark material is shown at the lower right corner of page 50. It is cut with set-in sleeves and a shallow shoulder yoke, both of which are finished with a cording. In this model, the waist may be buttoned to the throat or allowed to open as shallow revers with an inner collar of a contrasting material standing about the throat. With a blouse of white taffeta, satin, or crêpe meteor, the collar might be of faille, and it would be very smart to make the waist of faille, with a collar of the new crêpe Suzanne, or crêpe français.

Solid colors in materials for tailored waists are less in favor than in recent seasons, though white and dark blue hold their own. Figured materials with large, conventional designs may find popularity for more elaborate waists, but their fate is as yet unsettled.



Demure simplicity can go no farther than in this trim little dark colored blouse which, for all its unassuming air, has dared a high, tight collar



For the afternoon waist, few models attain distinction with such simple means as this dainty surplice blouse in soft crêpe or chiffon, with collar and cuffs of contrasting material

Velvet and silk, fashioned into a waist of diminished looseness and a skirt which combines two tendencies of the mode by being full and in sections, meet the needs of afternoon

A dainty waist for afternoon wear is illustrated at the top of this page. Developed in white satin, with the collar, revers, and cuffs of black velvet, this waist would be smart and most becoming. It is also suited to Georgette crêpe

or to chiffon in two tones. Blue over white or blue over cerise makes a charming combination with a blue skirt, while green over yellow is good with a green skirt and brown over yellow with a brown one. The revers should harmonize.

KEYING UP THE COLOR SCALE

IN nothing has the conservative taste of the English been so utterly changed as in the use of color. Time was when flamboyant effects were considered vulgar, but now the more bizarre the combination, the more credit it reflects upon its originator. Purple, which was once considered the emblem of age and sorrow, is now confidently combined with every imaginable shade

of red and yellow. As for orange, it no longer remains a glaring and daring splash of recklessness, but, combined with sapphire blue and black, has become a very popular color scheme and one beloved of the florist.

Hyde Park, which reflects the taste of the moment, has fairly outdone futurism in its brave display of daring color, and beds of flowers which combine the most wildly varying colors are

daily surrounded by fascinated yet gasping spectators. Harmony has given place to crudity, and when the effect is sufficiently new to be startling, success is sure to crown the efforts of the gardener.

NEUTRAL IS TABOO

Now that black Wedgwood china is again the rage, only the strongest colored flowers are found suitable for the drawing-room. A tea-table with its service of black Wedgwood cups and saucers is enlivened by a bunch of red, brown, and yellow tulips, while a huge black bowl on the sideboard is filled with purple, lilac, and yellow azaleas.

Nothing neutral can be endured. Speed, noise, color—these are the pass-words of to-day. To be colorless is to be unknown. It matters not whether you are a human being or a flower; if you are to be seen and heard you must key yourself up to the excessive expression of your personality.

A smart woman stepped from an orange colored motor in Bond Street recently. She was clad in brilliant green, and a footman in purple livery opened the door. An orange colored chow dog peered from the waiting car, and seemed quite indifferent to the curious regard of the more conservative shopping contingent.

In an age when nothing surprises, it is interesting to watch this sudden expansion of the color scale. Where will it lead? Shall we be permanently blinded by the force of color vibrations, or will the pendulum swing back and deposit us among the delicate pastel colors so dear to the hearts of a former generation?

A FUTURIST BOMBHELL

Signor Marinetti, the Italian futurist bombshell, says that London is the most futuristic city in Europe, but that it is not yet "completely" futuristic. He even asserts that the traffic is too slow, and that there is not half enough noise. According to him, life should be filled with exploding bombs and the crashing of ideals.

This, of course, may be progress, but it is a progress that repels, even if it interests the curious. The Russians are sincere in the love of pure color, and the expression of their temperament can be found in their art, however crude; but whether western Europe is prepared to retrace its footsteps to the primitive is a question which only time can solve.



The Parisienne, who wears a high, satin, Lewis turban, made still higher by two aspiring paradise plumes, consistently follows the inconsistent mode in her choice of transparent sleeves and fur neck-piece

Merely a brim of fluted black tulle, and a hedge of white-tipped black aigrets which half conceal the hair; for the ever-capricious Parisienne persists in wearing an occasional hat without a sign of a crown

Ingeniously devising a novel treatment for ostrich feathers, Maria Guy splits a long plume and stitches the stem down so the barbs lie flat upon the flat, broad brim of a hat of shadowy, "tête de nègre" velvet

Heeding the dictate that small hats must be high, Reboux builds above the soft crown of a corbeau blue velvet turban a monument of blue "coq" feathers so high that it must surely reach the summit of the mode

The merest apology for a hat, but a most acceptable apology, nevertheless, is offered by a brim of black silk from which black aigrets curl softly over the hair, and one single, slender feather rises questioningly





Monkey fur and black taffeta were selected by Evelyne Varon for a set consisting of turban, scarf, and muff sketched at the lower left. The fur outlines the toque, and edges the scarf and the big bow which accomplishes the newest feat of making a muff look different at each end

A cape of Russian green "teberrine," very short in front, descending to a long point in back, and collared with beaver fastened with a silver rose, is shown at the upper left. Within is worn a toque of the same material and color topped with a silver rose and beaver crown

From the dull, mellow red of ripe beets was named the rich toned velvet, known as "betterave," which Georgette uses for a fetching small turban. The irreplaceable paradise supplies the proper chic which is the sine qua non of the Parisienne's headgear. Hats from Gerhardt & Co.

Further proof that "like cape, like hat" is to be the rule of the mode is found in this sailor of "tête de nègre" taffeta, which scallops its brim to accord with the edge of the double taffeta cape, puts a similar band of raccoon about the crown, and even repeats the flowers

A model high in favor is this flat hat from Georgette, which consists of a malines brim, faced with ostrich feathers which radiate from the head-band to the edge. The muff is of black panne velvet shirred in a ruche at one end and finished with a band of ermine at the other



FULNESS, HAVING AT LAST BEEN GRANTED AN INCH, BEGINS TO TAKE AN ELL, THOUGH IT HAS MADE AS YET NO INROADS INTO THE SLEEVES



To comply with the present demand of fashion for much fulness somewhere, and yet insure a certain length of line, an autumn suit accomplishes a straight panel in the back from collar to hem, on each side of which both skirt and coat fall in satisfying ripples. The flaring, velvet collar and cuffs are in the new "mysterious" green shade to match the color of the suit of satin-finished, faintly striped zibeline

Circular, but only in the slightest degree, is the skirt of this suit of "drap de nymphe," a satin-finished material, here in the shade of corbeau blue. The coat, though it fits snugly above the waist-line, has a skirt section full and flaring; tight sleeves are set into slightly enlarged armholes, and the collar flares fan-wise across the shoulders. Each side of the coat is trimmed with braid to match the color of the suit

From the front, the top of this garment looks like a closely fastened Eton jacket, and from the back, the whole of it looks like a frock; in reality, it is a top-coat, known of old as a loose, from-shoulders-to-knees affair but choosing to appear this season as two tunics joined to a rather loose jacket. The collar is of "tête de nègre" velvet to match the shade of the coat of beige-striped Chéruit velours



Evelyne Varon models of kolinsky—the dark brown fur of the Siberian mink, a fur with almost the beauty of sable—are a small, pointed toque, a stole with slender, pointed ends, and a long, bolster muff, all of which the designer trims with small, oval ornaments of gold tinsel

Even the familiar sailor, developed in black panne velvet and banded with a black and white gros-grain ribbon, becomes distinctive when Madeleine circles the brim with a fringe of monkey fur and gives the crown a soft, diamond-shaped top. Models from J. M. Gidding & Co.



Basque dresses must now share their laurels with the more recently imported surplice gowns, such as this one of black satin in which the bodice is wrapped softly about the figure and drawn far down over the hips. The skirt is in the familiar, narrow model almost concealed by a long, loosely plaited tunic. The black satin, soft-crowned, Odette sailor sketched with the gown spells chic in the clever posing of its single quill

Broad of brim and flat of crown is a black panne velvet sailor for which Georgette devises a unique ornament of ostrich pompons with two long antennae of burnt ostrich feathers towering above

The picturesque hat of a cavalier surely served as the model for an Evelyne Varon afternoon hat of sphinx velvet with a wide, rolling brim over which curl two ostrich plumes, mottled gray and white

S E E N i n t h e S H O P S

ONE of the prettiest of the early importations of fall and winter suits is the Bernard model illustrated at the left of this page, the original of which was sketched in the September 1 Vogue. A Fifth Avenue shop is showing this copy that is faithful to the original in everything except that the material is an excellent quality of broadcloth in midnight blue or *tête de nègre*, instead of *velours de laine*, and that the patch pockets are omitted. This is an improvement since the pockets limited the suit to informal wear. The collar is of fitch fur and the revers are of velvet in the same shade as the broadcloth.

The skirt is very new with its pretty box-plaits and the unusually attractive simulated belt. The coat repeats the plait and belt effect of the skirt, and is one of those youthful models which are so much in demand. The suit is being shown for girls and young women, but it can be ordered in larger sizes and in other colors without increasing the cost.

The hat worn with this suit is an odd moire sailor which may be had in black or colors, for \$7.95. It has an unusual, slashed brim, which is faced

For Fall and Winter, Plaits Have Appeared in the Skirts, the Tunic Has Taken on New Guises, Coats Are Long, and Blouses Have the Sleeves Set In

with velvet to match the moire and is trimmed with two black birds.

THE TUNIC IN PRESENT GUISE

The fact that the tunic is still with us though in new guises is aptly illustrated by the becoming broadcloth dress which is second in the row of drawings on this page. It is very well designed to give length of line and the effect of slenderness. The pretty jacket effect of the waist, the soft collar and cuffs of white satin, make an excellent dress to wear with furs in the late autumn. It is made in brown and in black and may be ordered in other shades at the same price.

The dark brown velvet turban sketched with this dress has an attractive bow

of brown moire ribbon of the same shade as its sole trimming. It comes in black and all colors at the moderate price of \$5.95, and makes an excellent hat to wear shopping, or even for more informal wear.

At the right of this dress is shown a second suit with one of the new, long coats. The material of the suit is broadcloth in black or dark colors, prettily trimmed with braid, and black velvet is used for the collar and cuffs. There is an attractive flare in the skirt of the coat, and the skirt itself is very simple, with braid trimming and broadcloth buttons such as appear on the coat. A suit of this type is admirable for a full figure, for even the belt is placed low enough so that it contributes to the general effect of long lines.

The black velvet turban shown with the suit is also designed to give height. The brim has a most becoming outline, and the high white wings perched on top of the black satin crown are very smart. The price is \$8.95.

LONG STRAIGHT LINES

For afternoon wear the soft satin frock at the right of this page has many points in its favor. The straight line from the shoulder to the bottom of the tunic, which is a feature of so many autumn models, the transparent, set-in sleeves of chiffon the same color as the satin, and the soft sash giving the very long-waisted effect of this season, are all notable. Chiffon forms the chemisette, which is finished at the inner edge by soft white net. The sash, the armholes, the collar, and the edges of the tunic are embroidered by hand in a combination of fine braid work and silk, both matching the satin in color. Some of the shades in which the dress is shown, such as a queer mustard green, are quite unusual, and in black the model is very effective and smart, as black will be much worn this winter.



The plaited coat emphasizes the new, plaited skirt of this Bernard model; \$45. The silk and velvet sailor has a brim oddly slashed; \$7.95

The unusual tunic carries out the coat effect of this broadcloth dress and creates the desirable long lines of the season; \$24.50. Hat, \$5.95

A flaring coat, a low hung belt, and collar and cuffs of velvet vary just sufficiently a smart and universally becoming simplicity; \$30. Hat, \$8.95

From the flare of the collar to the flare of the tunic this satin frock with embroidered edges hangs in the new straight line of autumn; \$29.50. Hat, \$23



Ornamental enough to be only that, a malines cape affords besides just that welcome bit of protection on a cool day; \$4.95

The straight, rather wide-brimmed sailor sketched with it is of brown velvet and has three pairs of wings with feelers around the crown, and may be bought for \$23.

THE USEFUL ONE-PIECE DRESS

The one-piece dresses which are patterned after simple blouses and separate skirts, as is the one shown at the left of this page, often have an unusual amount of style. In this model the blue serge waist with its black satin sleeves and



Embroidered collars and cuffs, and braid bound edges make a dainty chiffron blouse quite substantial; \$6.50. Hat, \$5.95

Crêpe de Chine, frilled and plain and plaited, and combined with hemstitching, forms a blouse; \$6. Hat, \$5.95

Various odd details—including a peplum—lend novelty to a blouse of Georgette crêpe with faille silk collar; \$7.50



The straps at the back of the waist and the front of the skirt are among the features that make this blue serge frock unusual; \$35. Hat, \$6.95

chemisette, the yoke effect, and touch of white satin on the collar is most unpretentious, but very becoming. Such details as the straps which hang from the yoke in back and the odd sash in the front of the skirt are pretty touches that lift the gown out of the commonplace.

Another variation of the slashed brim is shown in the black velvet sailor in the same sketch. The trimming is of the very popular metallic ribbon—in this case in silver effect. The price is \$6.95.

Quite a new and pretty black malines cape is sketched at the upper left of this page. It has ends and bows of black satin ribbon and is airy, inconsequent, and becoming as can be.

BLOUSES FOR THE AUTUMN

The dark blue chiffron blouse at the left of the row at the top of the page, has edges bound in braid, the sleeves and under portion lined with white chiffron, and the collar and cuffs made of white crêpe français, embroidered with braid and silk in dark blue. The waist may be had also in black over white chiffron, or in all white; the collar is embroidered in black in both cases.

The black velvet sailor worn with this blouse is priced \$5.95. It is faced with black satin, and has a smart feather pompon for its trimming.

In the middle is a white crêpe de Chine blouse that is very charming, with fine lines of hemstitching separating the plaited from the plain portion. Crochet buttons fasten the blouse at the front. This model may be had in colors, as well as in white.

The silk and velvet sailor in the same sketch bears a matching fantasy. It may be had in black or colors for \$5.95.

The Georgette crêpe blouse at the extreme right shows touches of white faille silk at collar, cuffs, and the half-belt. The plaited back with its tiny peplum is unusually pretty. The waist comes in all white, flesh color, or black over white. The lining is chiffron.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge

THE GOWN and the WOMAN

AMERICAN women, daughters of men who have made a science of business organization founded on conservation of time and perfect order, disdain disorder of any kind in their homes or personal appearance. This is indeed an excellent thing, so long as they are not content with mere order which is apt to lead to an inexpressive similarity, but go further, and, like Frenchwomen, build up upon order and daintiness, individuality and art in dress. A desire for these things animates the heart of the most obscure French needlewoman in her attic; it is part of the national consciousness.

To Frenchwomen the art of dress demands the most intimate friendship with one's mirror, a full-length mirror—and not one but many, so that the figure is presented from every angle of view. It is a careful study that must be conducted in privacy and quiet, not while engaging a guest in conversation, which is the time that many women devote to it.

SURROUNDED BY MIRRORS

Mirrors are numerous in every French house; they line many of the walls, creating in small rooms distant perspectives and offering opportunities to study the effect of clothes and the lines of the figure. Nor do these mirrors develop self-consciousness, as might be imagined; rather, they eliminate it since they provide self-knowledge, with which comes self-control, assurance, and independence. In the assurance that a costume is as becoming as possible, that all the accessories of dress are fresh and dainty, that there is, in fact, perfection in every detail, the world can be faced with equanimity. An artist's rule is to attend before the mirror first to the details, then to stand at a distance, far enough away so that the detail is blurred while the figure stands forth in silhouette.

It is this lack of studied perfection, due to ignorance or indifference as to

results, which surprises many discerning foreigners when considering the American woman. Poiret insists that it is a national fault, and that it arises from lack of thought and self-study; that the imitative faculties have been developed at the expense of the creative ones. When one woman appears well in a gown built expressly for her, it is at once seized upon and popularized regardless of its fitness for others, and repeated and repeated until it reaches the sweatshops and the slums. As a consequence, all American women look more or less alike.

THE MARK OF THE MODISTE

All this is partially true. The average American woman, when she buys a gown, accepts it just as it comes from her modiste. She adds nothing to it, though it bears all over the mark of the modiste. Not so the Frenchwoman, or the Russian, who makes her dress show her an individual, more than other women do. Her gown, even if it bear the mark of a celebrated couturier, will yet suggest its indefinable fitness for her, offer a suggestion of herself. Indeed, her apparel is, to a woman of these nations, merely an opportunity for the exercise of her art of self-expression. Her gown is never the chief object in the eyes of the beholder, but, so to speak, a revelation of the mood in which it is worn, for it has been carefully thought out not only as a gown, but as a gown for a special person. Her hat, her hair, her shoes, her gloves, the fragile daintiness of her bodice and neck trimmings, all are not separate parts of her apparel to the Frenchwoman, but part of the picture made to describe her.

If American women have been backward in this display of individuality through dress, it is in part because they have lived under the restrictions of puritanism. Some still half suspect that it is wicked to spend time or money or thought upon clothes, or even to consider them a part of the business of life, which they most certainly are.



The Fairyland shop, which designs a little girl's black and white checked taffeta frock in a style of American simplicity, adds the distinctly Parisian touch of a broad belt of braid embroidered in front to give the effect of checks



The straight up and down lines essential to youth are preserved in a high-belted frock of handkerchief linen



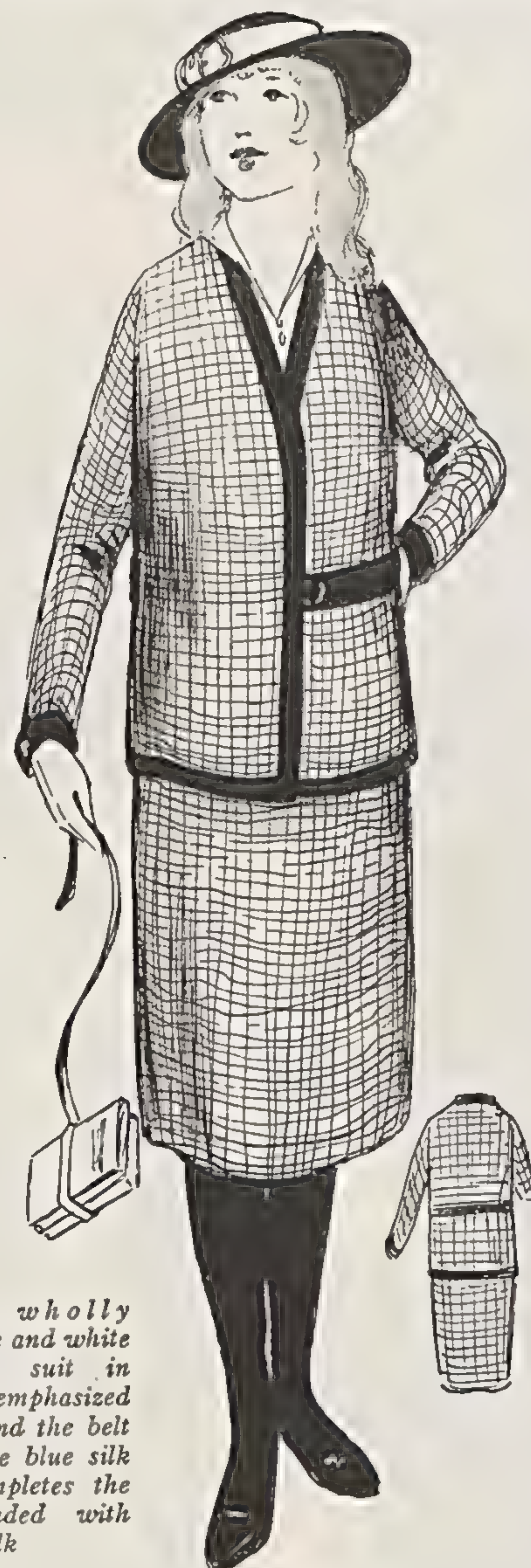
The very small boy may affect ball buttons and tabs which, like the collar and cuffs, contrast in color with the suit



A bonnet-like hat of shirred blue taffeta with a flyaway bow in the back makes a pretty frame for a childish face



Delicately faced with pink crêpe is the brim of a black velvet hat which supports at the side three small pink apples



Half-belted but wholly charming is a blue and white shepherd's plaid suit in which the blue is emphasized by the banding and the belt of blue silk. The blue silk sailor which completes the costume is banded with white silk

**TO THE STRAIGHT-HUNG FROCKS OF YOUTH, THE BELT—
WIDE, NARROW, HIGH, OR HALF OMITTED—GIVES VARIATION**

Patterns for the designs illustrated on this page, in stock sizes for 2, 4, 6, 8, 10, and 12 years, are \$1 each. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City

THE WAIST TURNS TAILORED

AND FASTENS ITSELF UP TO THE

NECK AND DOWN TO THE WRISTS

A reversion to the type of shirt worn before frills and furbelows had their way with it, is this model of white crêpe meteor which trims itself with cordings of itself and boasts a high collar turned down over a band of black moire. Models are from Best & Co.

Charmingly pretty is a blouse of brocaded crêpe in Chinese colorings or gold on green, with turnover collar and vest of white "crêpe français" (similar to Georgette crêpe but thinner), and girdle and trimming of mid-night blue charmeuse and covered buttons

Snugly set-in sleeves and, like waists of yore, a shallow little shoulder yoke, has this blouse of lemon yellow Georgette crêpe. In spite of the V-shaped neck, a high collar of white "crêpe français" has a place. The conventional embroidery, which emphasizes the yoke and trims the front, is done in gray silk

Fastened up to the neck and down to the wrists is a tailored waist of white crêpe meteor with the raglan sleeves set in with "entredeux"; the back is slightly full like the front. The buttons, in an uncompromising row down the front, are of the material

A deep surplice effect is attained by a bodice of gray blue satin with sleeves and surplice sash of blue chiffon. The rippling frills at throat and wrists are of white "crêpe français" bound at the edges with blue chiffon. Blue enamel ornaments dangle over the sash





THE SEPARATE COAT HAS GONE TO GREAT
LENGTHS TO PROVE THAT THE NEW SILHOU-
ETTE FLARES GENEROUSLY AT THE BOTTOM

Golden marten, a new fur which will be very good this season, and corbeau blue "teberine" fashion a three-quarter-length coat that is assuredly warm, and is assuredly in good style, for it is cut with a skirt that flares. Sleeves and side are in one; and down the front, jet buttons close the garment

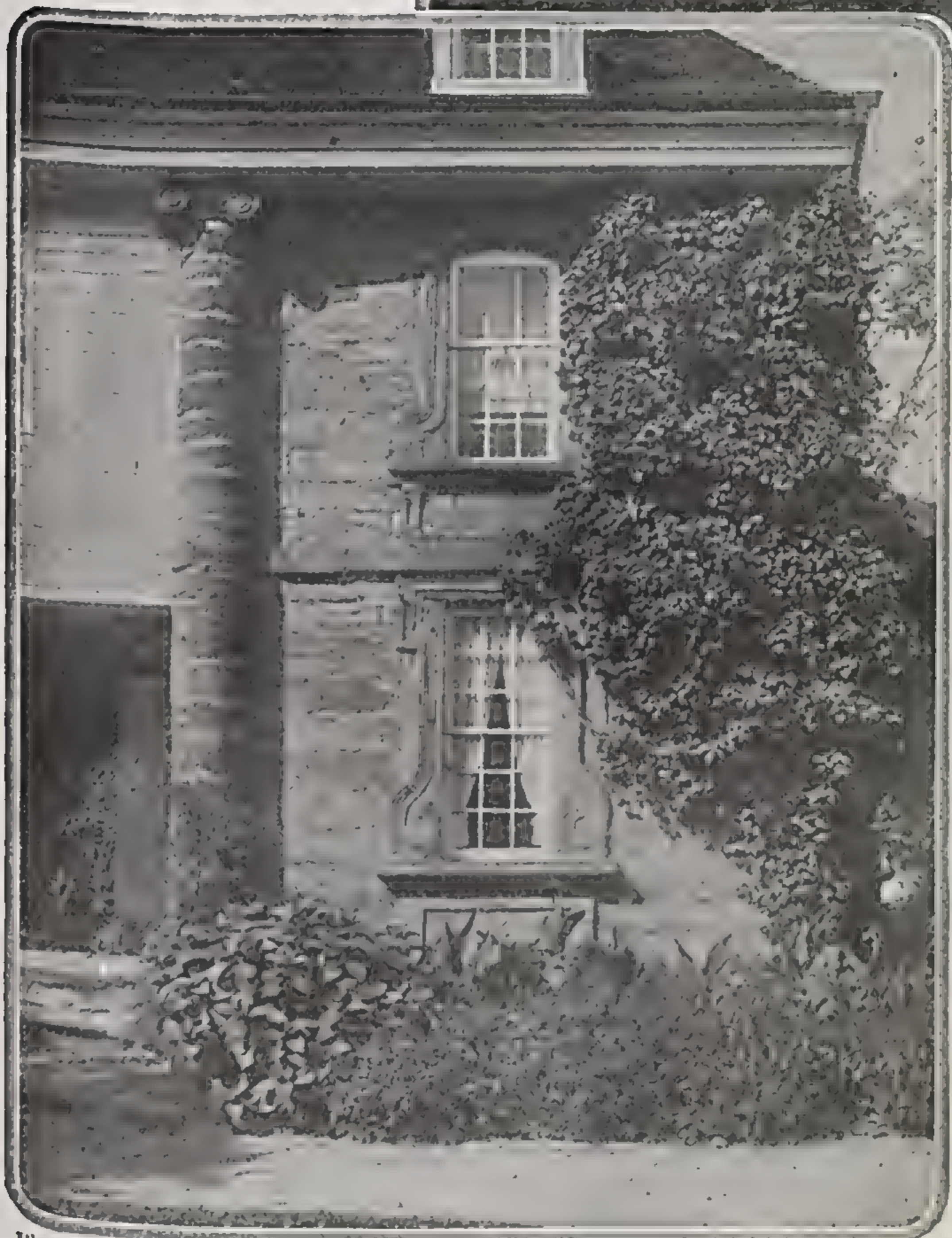
Very good for wear over a suit is this motor coat with a cape effect that ensures extra warmth. It comes in "tête de nègre," green, or black chinchilla cloth, a new goods that resembles the old chinchilla but is much softer, lighter in weight, and less curly on the surface

Sleeve and broad belt in one piece, a loose rolling collar that buttons high, and a flaring skirt—these features give distinction to a seven-eighth-length coat of black wool velours; and the large flat buttons, from the neck to the end of the belt and on the deep cuffs, are their own excuse for being

OLD-TIME GUARDIANS of COLONIAL ENTRANCES



The colonial gate-post was frequently capped with the classic urn familiar in the work of the Adam brothers, and was hand-carved from a single block of pine wood



Photographs from Frank Cousins Art Co.

A detail of the house above shows the construction of the stone pillars, the massive blocks of the walls, and the detail of the window frames. Hewn from the rough material and carved all by hand, they illustrate the charm attained by this painstaking and laborious method, a charm of which the mechanical correctness of machine work knows nothing



A man who succeeded in establishing the work of his hands with some measure of permanence, was John Bartram, the first American botanist, who about 1731 built at Philadelphia this picturesque house with its splendid stone pillars on the porch

The pilaster, a favorite motif in the work of Samuel McIntyre, the famous colonial wood carver, ornaments the McIntyre terminal post of the fence in front of a delightful Salem house built in 1799. A carved urn finishes the well-proportioned square post



Alexandra Carlisle, who starred last year in "The Marriage Game," will play the principal part in Mr. Charles Klein's latest play, "The Money Makers," which will open in New York the latter part of this month



"Under Cover," the sensationally successful drama by Mr. Roi Cooper Megrue, which began its run in Boston as a ten-day stop-gap, is now at the Cort Theatre with Lily Cahill and William Courtenay

ACTRESSES WHO INCARNATE THE CHARACTERS WHICH DOM-

INATE SOME OF THE NEW PLAYS OF THE NEW YORK WINTER



The leading woman of Mr. Arnold Bennett's "The Great Adventure," Janet Beecher, will open in October in a Hammerstein production, "The Trap," a play by Mr. Jules Eckert Goodman



Jobyna Howland, who is now playing in "The Third Party," at the Shubert Theatre, and her brother, Olin Howland, at the Grand Prix, Paris, just before Miss Howland sailed for America



Gathering flowers while she might (at Pine Lake, Wisconsin) was Frances Starr, who will begin the season in her success of last year "The Secret," but will appear during the winter in a new play by Mr. Edward Knoblauch

THE ENGLISH HOME WHERE

"GRUMPY" RENEWS HIS YOUTH



Mr. Maude demonstrates to an attentive audience composed of his younger daughter, Pamela, and the dog, the merits of a little wagon designed to take breakfast across the lawn to the summer-house

Pamela, who accompanies her father on a morning walk beneath a rose-covered pergola, will next winter accompany him to America, where she will doubtless repeat her sister's success of last season

At a delightful, half-timbered house of brick and plaster, set in a garden of roses, at Bexhill-on-Sea, England, Cyril Maude rests from his theatrical labors and prepares for future American successes





TWO CORNERS OF MRS.
OLIVER H. P. BELMONT'S
LONG ISLAND COUNTRY
ESTATE, DESIGNED BY
MR. JOHN RUSSELL POPE

This sturdy garden-seat, the play of light and shade upon the grass, the inscription "After labor, rest,"—all these invite ease and court leisure, and the birds nest in the manor-house in miniature. The same general design characterizes this garden-seat and the drinking fountain below

Even a drinking fountain for horses is an integral part of landscape architecture for a country estate. This one, simple and in keeping with its purpose and surroundings, is topped by a weather-vane in which the delicate silhouette of spirited figures shows a mastery of design



THE VOGUE PATTERN SERVICE

THE winter suit need no longer be one of the most expensive garments in the wardrobe since fashion does not now demand that a woman's suit shall be mannishly tailored. Women's tailored suits are now finished without stiffening of any kind and, for this reason, may be made at home, with the aid of a Vogue pattern, just as successfully as they may be made by a tailor. In the cut of the suit lies its smartness, and this is assured when a good pattern is used. Such models as are shown on this page will stand close comparison with imported

suits, if made and finished carefully according to directions given. Each seam in the patterns has been carefully perforated by hand, and full and explicit directions are given for the making of each part of the garments.

The patterns illustrated on this page cost 50 cents each for coat or skirt, except Nos. 2728/18 and 2729/18, which cost \$1 each. Sizes 34 to 40 inch bust measure, 24 to 30 inch waist measure, and 35 to 41 inch hip measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., New York City



Nos. 2720/18-2721/18

This costume may be made of sphinx velours gabardine with a silver-buttoned, velvet waistcoat



Nos. 2730/18-2731/18

A long flaring coat here tops a circular skirt which also smartly flares



Nos. 2732/18-2733/18

A version of the coat-dress which frankly sponsors the new silhouette



Nos. 2658/18-2659/18

Here fashion has its due in the flaring coat, and novelty is given by the belting of both skirt and coat



Nos. 2660/18-2661/18

A suit that will be becoming to the average figure and is as practical as it is smart



No. 2728/18

An extra cloth or velvet top-coat such as this is a valuable addition to the wardrobe



No. 2729/18

A coat for service and warmth with an originally cut top to give it a touch of novelty



Nos. 2656/18-2657/18

With the plain coat-blouse of serge, the sleeves and skirt of this model might be of satin

AFTERNOON FROCKS AFTER *the* NEW MODES

SUCH pattern designs (as these, which are of the moment, enable the woman of limited income to include in her wardrobe frocks which otherwise she might feel to be extravagant. These designs are of especial interest as they show the different tendencies of the new fashions in models which have the simple good taste that is demanded by the chic American woman. Nos. 2681-18-2682/18 illustrate one of the new coat-dresses which are so smart for wear during crisp autumn weather. This model made of blue gabardine with the vest, hip yoke, and lowest flounce of black satin is most serviceable. Another practical model is Nos. 2664/18-2665/18. This is exceedingly effective in gabardine combined with black taffeta or satin, and trimmed with black silk braid. The collar and cuffs may be of *crêpe français*, a *crêpe* similar to *Georgette crêpe*, but even sheerer.



Nos. 2617/18-2618/18

As smart for street wear as a suit is a dress that successfully simulates a suit and yet is suitable for indoors



Nos. 2623/18-2624/18

This frock, avoiding the usual in cut, eludes it in color, also, by facing the collar and the sash with a contrasting color



Nos. 2664/18-2665/18

The essential one-piece frock of serge or gabardine may well affect the straight lines of this straight-line, chemise model

Nos. 2676/18-2677/18 form a charming example of the semifitted, long-waisted frock. This design is best adapted to black satin with cut jet buttons and a metal brocaded sash. Another excellent version of the long-waisted dress is shown in Nos. 2678/18-2679/18. For more formal afternoon wear Nos. 2724-18-2725/18 are designed. This model is extremely attractive if made of gray satin, veiled with gray chiffon edged with narrow bands of chinchilla. To carry out the color scheme the bodice, sleeves, and collar should be of thin silver lace, and the girdle should be buttoned with tiny, dull silver buttons.

The patterns illustrated on this page, sizes 34 to 40 inches' bust measure, cost 50 cents each for waist or skirt, or \$1 for complete costume. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y.



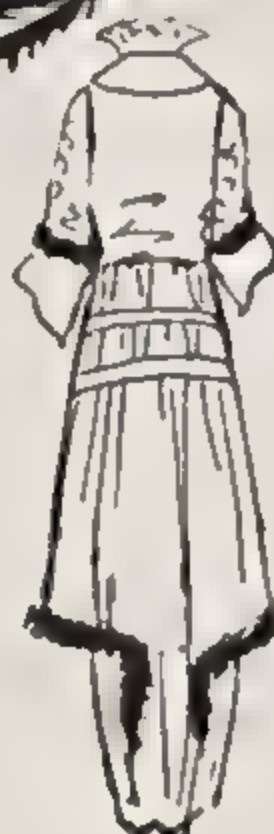
Nos. 2678/18-2679/18

A full tunic seems even fuller over a plain skirt; the coatlike bodice adopts a square neck opening



Nos. 2724/18-2725/18

A happy choice of materials for this afternoon frock would be silver lace, gray satin and chiffon, and fur



Nos. 2681/18-2682/18

A prodigal proportion of black satin on bodice, girdle, and skirt, trims a coat-dress of blue gabardine



Nos. 2676/18-2677/18

A metal brocade girdle continues the graceful drapery of the skirt of a frock in the polonaise fashion

INTERPRETATIONS OF WHAT HAS BEEN PROVED
TO BE BEST IN THE SEASON'S FASHIONS



Nos. 2718/18-2719/18
Autumn fashions are indicated in the plaited tunic and upstanding collar



Nos. 2652/18-2653/18
Cut in one piece with the skirt is the tunic of this simple but original model



Nos. 2615/18-2616/18
Stripes, which are to be favored this winter, may be introduced as shown here



Nos. 2574/18-2575/18
On a blue gabardine frock surplice bands and tunic of black satin would be smart

The patterns illustrated on this page, sizes 34 to 40 inch bust measure, cost 50 cents each for waist or skirt, and \$1 for complete costume. Skirts, 24 to 30 inch waist measure and 35 to 41 inch hip measure. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City



Nos. 2695/18-2696/18
Long tight sleeves, a bodice cut waistcoat-wise, and a slightly full skirt are true to the mode



Nos. 2666/18-2667/18
Smart as it is simple is this version of the favored coat-dress with belted, snugly fitting bodice



Nos. 2697/18-2698/18
The short, circular skirt and snug bodice so popular at the moment are featured in this coat-dress



Nos. 2693/18-2694/18
Over a plaited skirt with a deep hip yoke, a deep satin or velvet surplice bodice spells smartness

DANCE FROCKS *of the* MOMENT

SHIMMERING material and trimming will be favored for the dance frock and dinner gown this season. The high lustered satin, which, therefore, will be modish, will be covered by silk net encrusted with metal threads, crystals, and pearls. Much black will be worn, and, in consequence, jet trimming will be used. But whatever the color or material of a gown, sleeves will be eliminated, except in cases where the frock is an in-

formal one or where the sleeve is of but one thickness of net, tulle, or lace.

The patterns on this page are priced 50 cents each for waist or skirt. Waists, sizes 34 to 40 inch bust measure; skirts, 24 to 30 inch waist measure, and 35 to 41 inch hip measure. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y.



Nos. 2691/18-2692/18

A frock combining a decidedly masculine waistcoat with decidedly feminine lace sleeves and flaring overskirt



Nos. 2670/18-2671/18

Unusually effective and unusually easy to make is this frock with overblouse, straps, and gir-
dle cut in one piece



Nos. 2687/18-2688/18

A dance frock which eliminates sleeves, adopts a full underskirt, and develops a bodice which merges into sash-ends



Nos. 2689/18-2690/18

Silver lace straps and silver tissue sleeves are chic with a gown that sponsors the semi-fitted, long-waisted bodice



Nos. 2591/18-2592/18

Like a shimmering cobweb, silk net veils the satin skirt and forms the sleeves and overbodice of this frock



Nos. 2593/18-2594/18

Gray satin, silver lace, and a tassel of steel beads are suggested for use in a smart interpretation of this model



Nos. 2589/18-2590/18

The lace flounces which fashion dictates are welcomed by the seamstress as they are remarkably easy to drape



Nos. 2722/18-2723/18

A demure simplicity, which, nevertheless, does not belie its modishness, has a ruffled, sleeveless dancing frock

GOWNS, BLOUSES, AND WAIST-
COATS WHICH ARE DISTINGUISHED
BY ABSENCE OF ELABORATION AND
BY ATTENTION TO LINE AND CUT



Nos. 2683/18-2684/18
A costume which
proclaims newness
in each feature

Nos. 2567/18-2568/18
With a plain skirt,
the blouse must be
severely simple



Nos. 2498/18-2499/18
The morning frock
in a pleasing and
serviceable guise

Nos. 2726/18-2727/18
The new circular
skirt and the new
raglan blouse



No. 2705/18

Ingenuity and a little chiffon transforms the long-favored waistcoat into a smart blouse. Both waistcoats are included in this pattern

AFTER the riot of color through which we have gone this past season, the return of white and dulled shades is an agreeable change. The materials most used for the new autumn blouses are satin, satin crêpe, Georgette crêpe, and chiffon. The white satin blouse is given first choice, and it is most practical when made of a good quality of the tub satin.

Many of the new blouses are finished with collars and often with cuffs of crêpe français, a crêpe like Georgette crêpe, but thinner. The collars are close to the neck in back, but are usually open at the front. Set-in sleeves and variations of the raglan sleeve predominate in the new blouses, and the extensive use of the surplice effect, usually achieved by a sash or girdle, is noticeable. The separate waistcoat will still be

worn, and a new idea is to attach to it unlined sleeves of chiffon. The coat may then be removed and a charming blouse effect is displayed. The models shown in pattern No. 2705/18, developed in gray velvet brocaded in blue, with the revers in plain velvet and the sleeves of gray chiffon, would be excellent with a blue suit.

The designs illustrated on this page are priced at 50 cents each for waist or skirt, except pattern No. 2705/18, which includes the two waistcoat designs in one pattern for 50 cents. The sizes are 34 to 40 inch bust measure, 24 to 30 inch waist measure, and 35 to 41 inch hip measure. Illustration and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y.



No. 2484/18

White tub satin with a collar of "crêpe français" makes this blouse as fresh and practical as if of linen

No. 2483/18

Of Georgette crêpe and satin, with gay bead motifs, a dainty blouse may be fashioned from this model

No. 2596/18

A clever version of the surplice blouse extends the front in a sash to obtain the chosen line of the season

No. 2282/18

Hesitating between basque and Russian blouse is a model for satin or velvet, with jet buttons and wide girdle

ACCESSORIES WHICH REDATE COSTUMES AND A
SEPARATE COAT-BLOUSE FOR THE SEPARATE SKIRT



No. 2559/18

An economical transformation is possible with this coatee pattern, with which a simple blouse pattern is included



No. 2680/18

A coat-blouse such as this could be developed in satin and worn with a separate skirt for the street



No. 2561/18

A coatee of velvet is charming over a chiffon blouse. Patterns for blouse and coatee are included for fifty cents



No. 2649/18

The collar, chemisette, and cuff designs in this and the opposite column are included in one pattern for 50 cents



A high neck chemisette fills in a blouse cut low in the front



A tailored chemisette with softening frill about the collar



No. 2627/18 No. 2628/18 No. 2629/18-A No. 2629/18-B No. 2668/18



No. 2704/18

Six patterns for the new set-in sleeve, included in one for fifty cents



The stiffly tailored collar is smart again and very simply made though it is essential that it be well cut

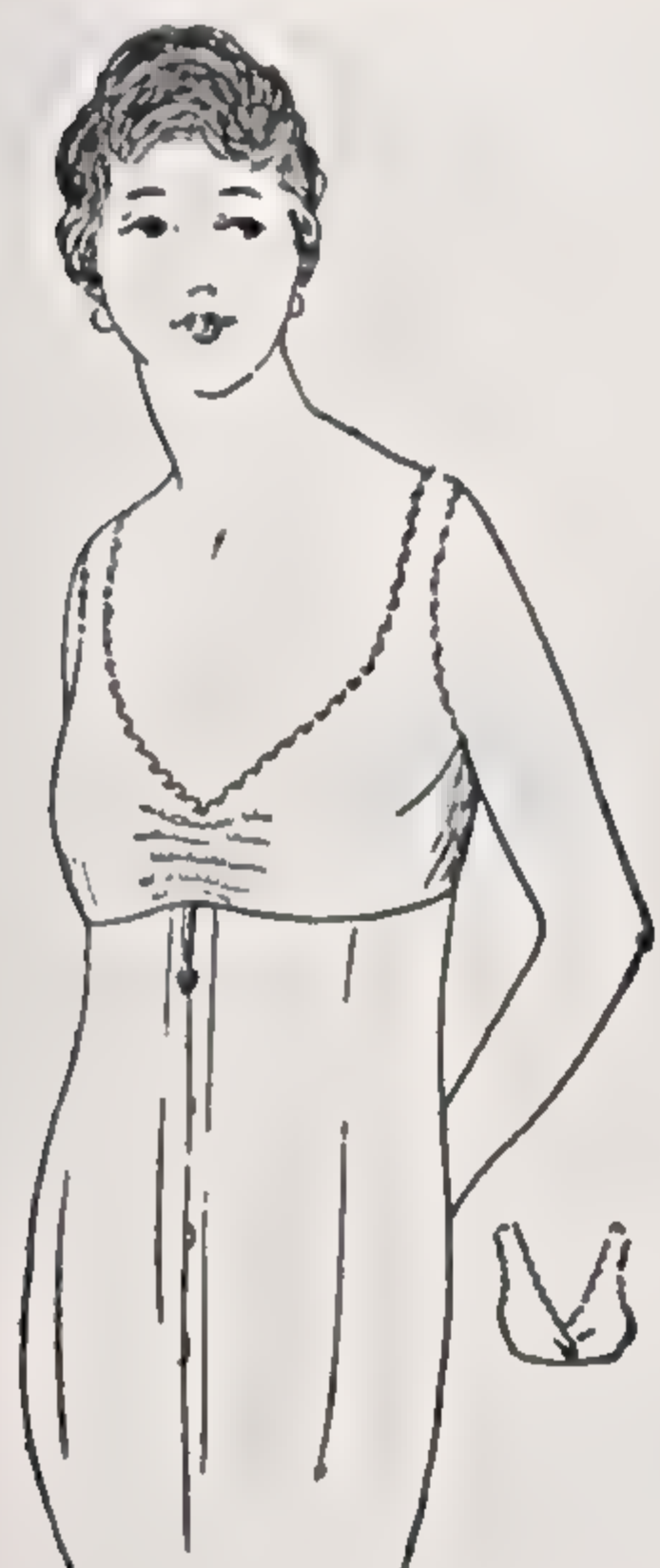


Deep cuffs emphasize the simple frilled chemisette and collar



At the back, the chemisette above folds over in a soft collar

SIMPLE PATTERNS FOR THE LATEST VERSION
OF THE KIMONO AND OTHER PRETTY LINGERIE



No. 2581/18

This brassière for medium sized figures, will fit smoothly underneath the new, fitted bodices of frocks

No. 2595/18

The cap sleeve of this dainty nightgown has only the wide lace insertion for the under part of the sleeve



No. 2701/18

Novel in cut and trimming is this kimono which boasts a surplice belt with a jeweled fastening



No. 2583/18

A brassière with elastic bands run through ribbon casings will not slip up under an evening bodice

No. 2587/18

Especially charming is this negligee if made of Pompadour crêpe, and worn over a frilled petticoat

satin that tubs—with the ruffles of ribbon or of plaited, washable tulle. A tiny bit of cream lace may be used for the pointed collar. No. 2587/18 is a matinée that would be excellent if developed in a figured crêpe.

The lingerie patterns illustrated on this page are priced 50 cents each, and the long negligee patterns \$1 each. Sizes 34 to 40 inch bust measure. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N. Y.



No. 2525/18

Shirred bands with ribbon run through them trim a kimono nightgown effectively



No. 2526/18

This softly draped negligee is adapted equally well to satin or to a soft woollen



No. 2586/18

This model achieves the nth degree of simplicity and a like degree of charm



No. 2523/18

Such a chemise may be worn equally well either under or outside the corset



No. 2010/18

Insertion, ribbons, and a bit of embroidery, trim this smart combination



Nos. 2579/18-2580/18

An evening brassière, and a dancing petticoat, pretty and practically slit



No. 2608/18

In crêpe or in satin, this Paris model makes an unusually graceful negligee

IN THE GARB *of* PRACTICAL UTILITY

MODELS designed for serviceable materials such as gabardine, serge, zibeline, or French flannel, are of first importance for the school wardrobe. Such designs must be severely simple, and they must achieve smartness by line and by clever combinations of materials and colors.

Such a model as Nos. 2714/18-2715-18, for example, has innumerable possibilities for combining materials. The skirt may be of gabardine and the long blouse of silk edged by a wide band of gabardine, or viceversa; and checked or plaid materials combined with plain material would be equally effective.

French flannel would be an excellent material for the frock Nos. 2662/18-2663/18. The frock proper may be made of plain colored flannel and the

plastrons of striped flannel, or gabardine or zibeline may be substituted for flannel and combined with striped taffeta.

Frocks for small children are undoubtedly most satisfactory when made of tub materials, and the model should be chosen with a view to easy laundering of the frock. In the little frock No. 2645/18, the design is as practical as it is charming. It may readily be flattened out in two pieces, so it is easily laundered when soiled.

The children's designs illustrated on this page cost 50 cents each, sizes given under each pattern. The misses' designs cost 50 cents for waist or skirt, \$1 for complete costume. Sizes, 14 to 18 years. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., N. Y.



Nos. 2716/18-2717/18

Service and simplicity mark this design, appropriate in gabardine or serge for a frock which is intended to be slipped on jumper-wise



Nos. 2662/18-2663/18

Trimming of gaily striped silk or wool material brightens a simple model designed for French flannel or gabardine combined with taffeta



Nos. 2650/18-2651/18

A blue gabardine coat bordered with plaid and a kilted plaid skirt make an effective school costume which will keep its freshness



Nos. 2714/18-2715/18

A dress of this type is an essential for the wardrobe of the girl in school, and is especially adapted to development in contrasting materials



No. 2645/18

*Sizes, 2 to 8 years
Detachable collar and cuffs make a frock easy to freshen*



No. 2644/18

*Sizes, 2 to 8 years
Bolero jacket, blouse, and trousers form a trim play suit*



No. 2637/18

*Sizes, 4 to 12 years
Piqué is excellent for this frock with shaped yoke and flounce*



No. 2638/18

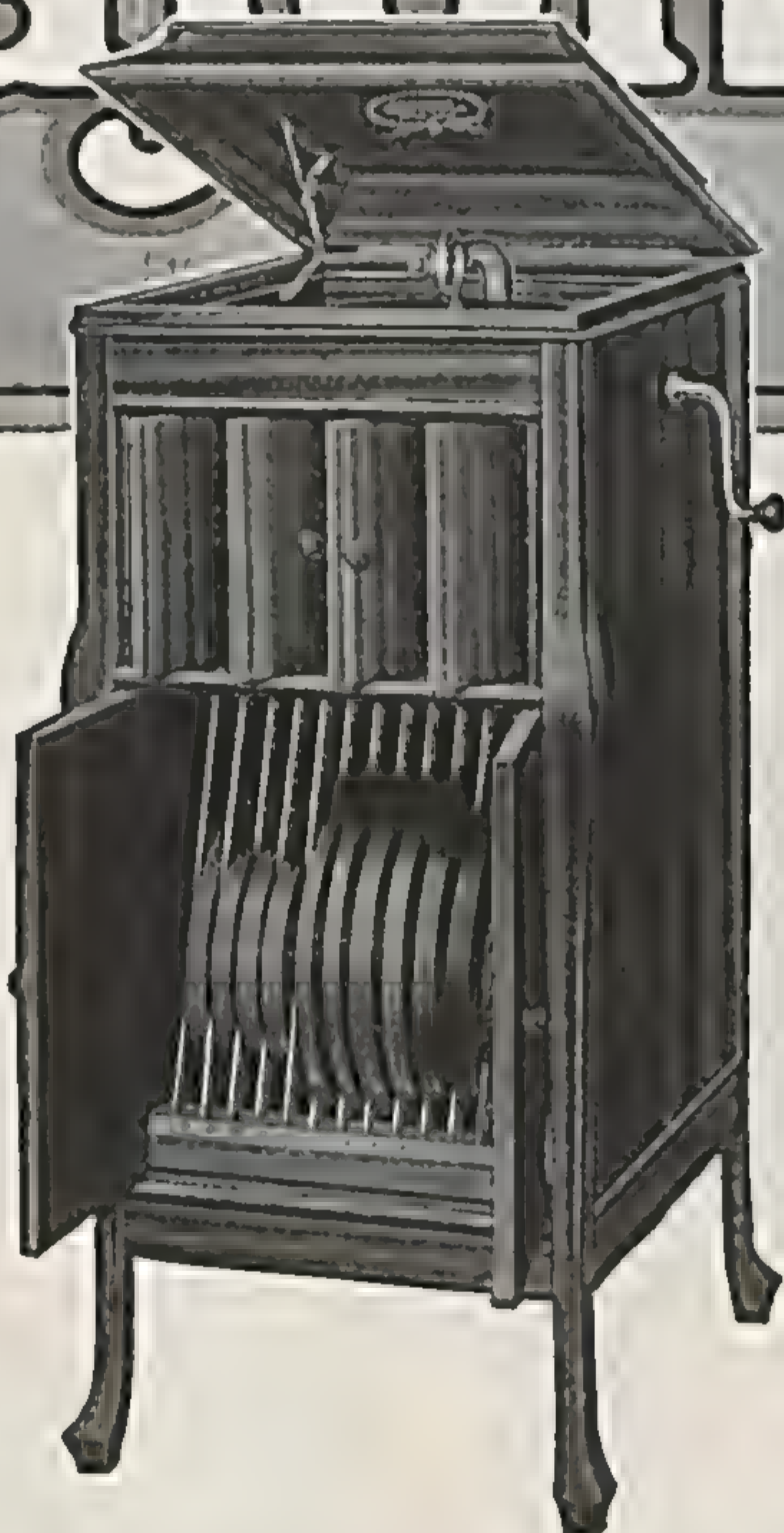
*Sizes, 4 to 12 years
A detachable jacket and a plaited, long-sleeved slip*



No. 2643/18

*Sizes, 2 to 8 years
A play suit which gives its wearer indubitable freedom*

Columbia Grafonola



All the music of *all the world*

BONCI, the world's most artistic singer; YSAYE, greatest violinist of all time; OLIVE FREMSTAD, famed dramatic soprano; HOFMANN, renowned pianist; MARY GARDEN, gifted exponent of modern French opera; these are but a cluster in the galaxy of operatic stars and virtuosi who have recorded their matchless art exclusively on Columbia Records for the Columbia Grafonola.

Its superb tone-reproducing qualities, its brilliancy, fidelity and naturalness, distinguish the Columbia Grafonola as the *one* ideal musical instrument—whether you are listening to selections of the great artists or dancing the lilting measure of the popular modern dances.

Every Columbia dealer in America is waiting to play *any* Columbia Record for you, including the splendid Columbia Dance Records which are supervised in the recording for correctness in tempo and rhythm by G. Hepburn Wilson, M. B., the world's greatest teacher of modern dancing. Go to your Columbia dealer to-day—have him demonstrate the various models of the Columbia Grafonola. You can buy a "Grafonola" for as little as \$25* and on easy terms—or you can go as high as \$500*, with every price in between.

(Illustration shows the Columbia Grafonola "Leader," \$75*—easy terms)

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A World-full of Children

Will Cheer Corn Puffs

The New Toasted Corn Bubbles
"The Witching Food"

The daintiest Food that we ever created began to go out in April. But we did not dare then to announce it. The people whom grocers told about it took all that we could make. Then users told others and the demand spread like wildfire. Now this new Corn Puffs is capturing the country, as fast as we can make it.

The hearts of corn—the sweet hominy parts—are ground and cooked and made into pellets. Then they are toasted for an hour, rolled in mammoth guns in a fearful heat.

Then the guns are shot—just as in making Puffed Wheat and Puffed Rice. The pellets are puffed to rain-drop size. And each is a toasted corn bubble, crisp and flaky, almost as light as air.

You never have known any product of corn anywhere near so delightful. The toasted corn flavor is brought to its fullness by this hour of terrific heat. And it comes in flimsy, porous globules, ready to crush at a touch.

Prof. A. P. Anderson—the inventor of Puffed Grains—has worked for eight years to find a way to puff corn. Judge for yourself what those years have accomplished. You who love corn when it is flaky and toasted will find it here in its finest form, with every food granule exploded.



"The Witching Food"

15c per Package

Ask your grocer if he has it—ask him now. It is nearly everywhere. Serve it with cream and sugar, mixed with fruit or floating in bowls of milk.

Then try it this way: Douse the Corn Puffs with melted butter, and note how much better they are than popcorn as a between-meal food.

For your own sake, get this dainty now. We have waited eight years to offer it to you. Now it is time to enjoy it.



The Quaker Oats Company

Sole Makers

(629)



In bracelet or earring "écaille blonde," or tortoise-shell, with its lovely amber tones is most becoming; bracelet, 90 francs; earring, 65 francs in "écaille blonde" and 50 francs in "écaille brune"

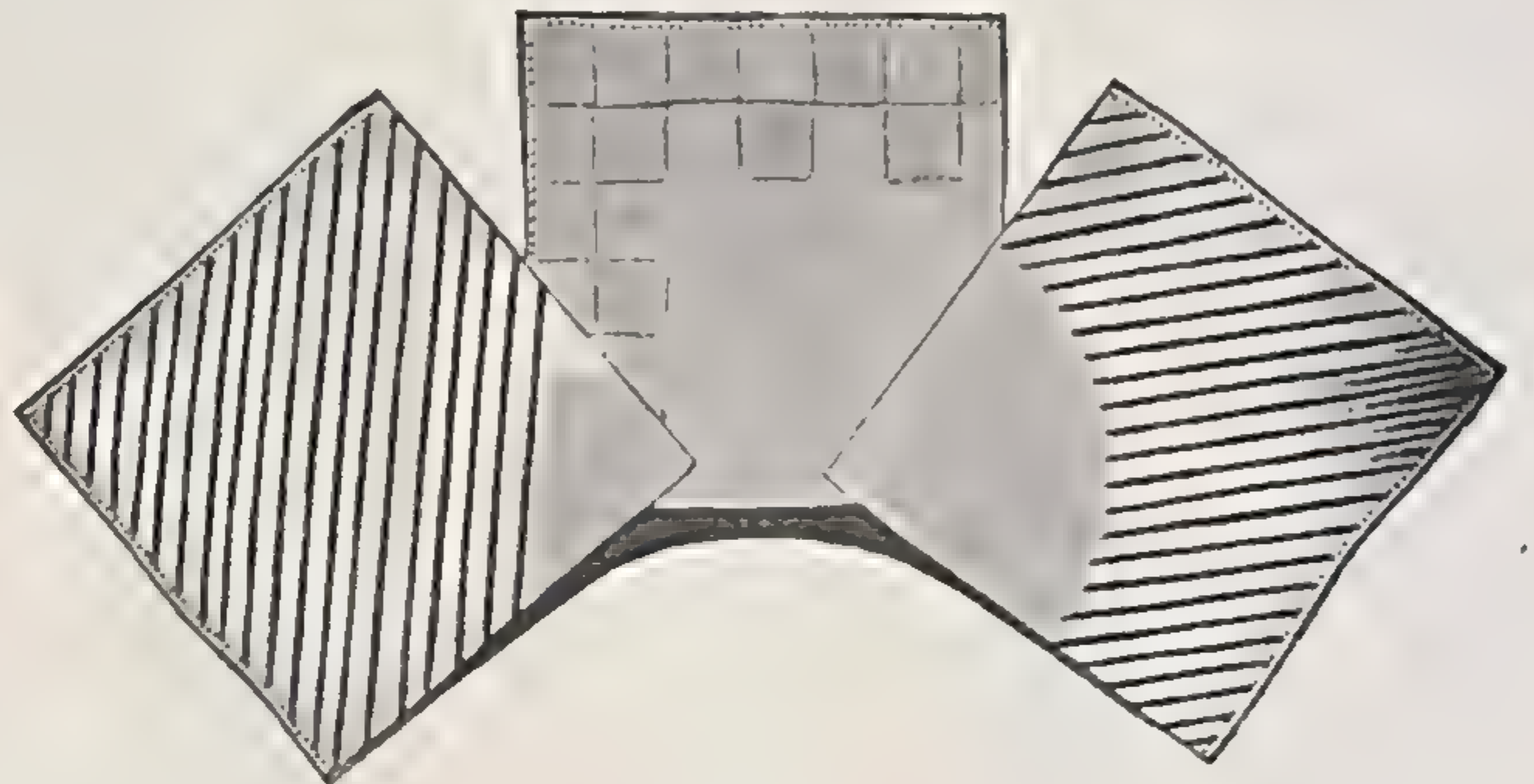
FRILLS of FASHION

(Continued from page 48)

Tortoise-shell and rhinoceros hide (which is known as "écaille") are being greatly utilized this season both for toilet articles and for various other novelties. Rhinoceros hide comes to us in two beautiful colors, a clear amber yellow and a warm sherry brown. In the shops it is known as "écaille blonde" or "écaille brune," according to its color, and its very latest uses are illustrated in the sketch at the top of this page. A bracelet of *écaille blonde* is a most becoming adjunct to a slender, well-

There is another use of tortoise-shell in the watch at the bottom of this page, which is an artistic addition to a toilet table or to a boudoir desk. This novel timepiece is of brilliant green enamel with delicate gold numerals and hands. The egg-shell that encloses it is of translucent tortoise-shell with a narrow band of gold around its greatest circumference.

The word "luxury" meant many things a decade ago that have long since lost their significance. Now we say



With narrow hems and squares and stripes, French handkerchiefs with colored borders become unusual enough to be distinctly smart

turned wrist. These bracelets are not made in pairs, but are sold separately.

The long, pear shaped earring sketched with the bracelet, is also of *écaille blonde*. A delicate Etruscan ornament of filigree gold accentuates the warm amber tones of the pendant.

The three quite unusual canes shown in the drawing on page 76, also are of *écaille*. The one at the left is entirely made of *écaille brune*, of a particularly rich brown tone. It is absolutely flawless, and costs 1025 francs.

The lower part of the middle cane is of *écaille brune* and the handle is of *écaille blonde*. A wide gold band separates the two colors. The price of it is 600 francs.

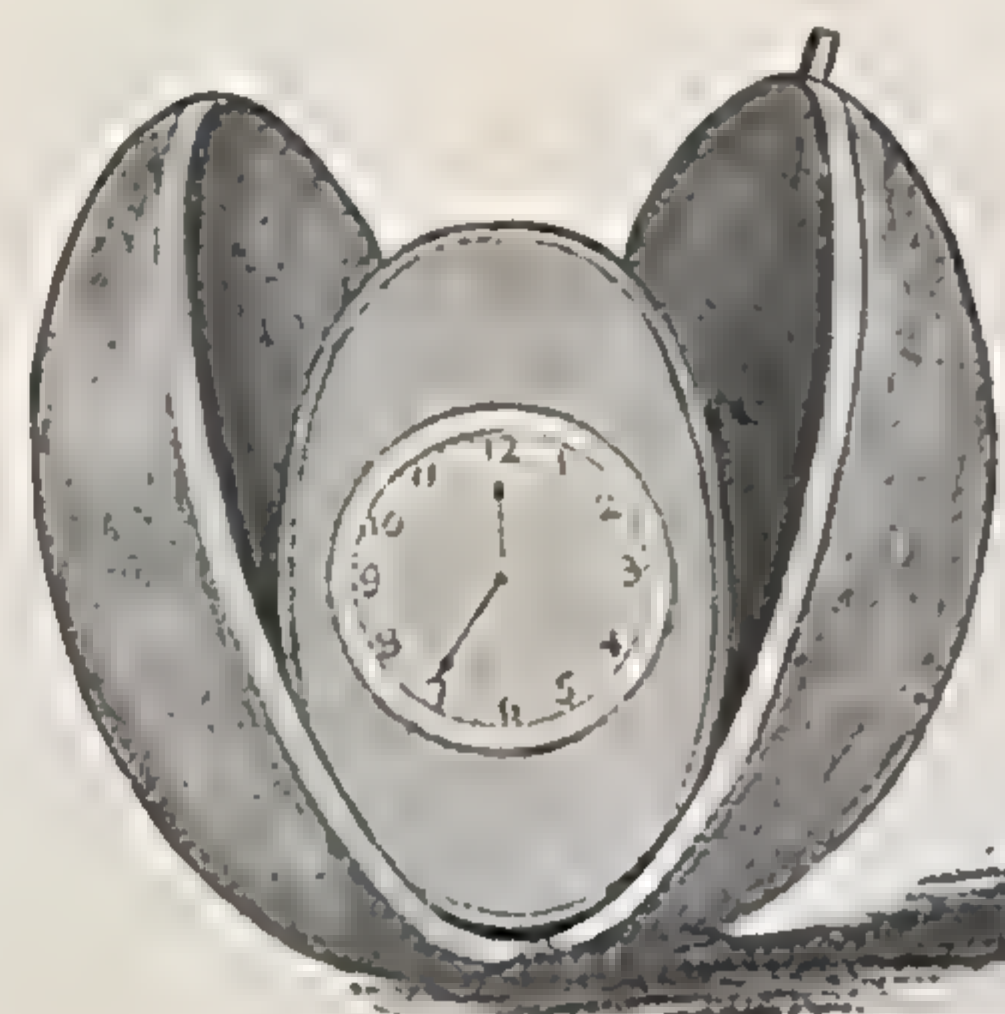
The third cane, which is sold for 1640 francs, is made entirely of *écaille blonde* of a beautiful translucent tone and is lovely enough to be exhibited in a jeweler's collection rather than carried on the street.

"modern comfort" in speaking of the thousand trifles which go to make up the luxurious routine of our travels.

The little pigskin bag seen in the sketch in the middle on page 76 is a marvel of convenience, and has been designed to accommodate every toilet necessity in a minimum of space. When folded into a compact and rather flat roll, it may be tucked away into a tiny corner of a traveling bag.

Dog lovers are more numerous in France than in almost any other country in the world, and the laws regarding dogs are less stringent there than in America. Pet dogs are taken the round of summer visits quite as a matter of course, and as a proper means of conveyance must be provided for the sometimes pampered "toutou," a new traveling case has recently been designed and may be seen at a shop in the rue St. Honoré. These boxes, one of which is

(Continued on page 76)



Among its various uses the popular rhinoceros hide makes an egg shaped case for a green enameled watch; 275 francs

GIMBEL Reproductions of Paris Modes

(SPECIAL NOTE—These were among the last Models to leave Paris—as a matter of fact, we were compelled to ask this Magazine for an extra day's time in which to have the models sketched.)



Chapeau, \$22

More beautiful lines have never been moulded in a Hat than in this model by Odette. Our reproduction is perfect—in fine Black Silk Velvet, with rose and leaf garniture of white satin.



L'Aiglon Blouse, \$2 \$5 and \$6.95

This model introduces the new stock collar, extremely long sleeves and softly pleated bosom.

In white voile, \$2.

Crêpe de chine; white, navy, putty and brown, \$5.

Liberty satin; white, flesh color, navy, brown, \$6.95.

Dancing Frock, \$37.50

Supple and graceful! In Crêpe de chine, with pleated underskirt of chiffon; tiny sleeves of white net outline embroidered in silver; garniture of pink roses. Pink, light blue, maize, orchid, white and black.



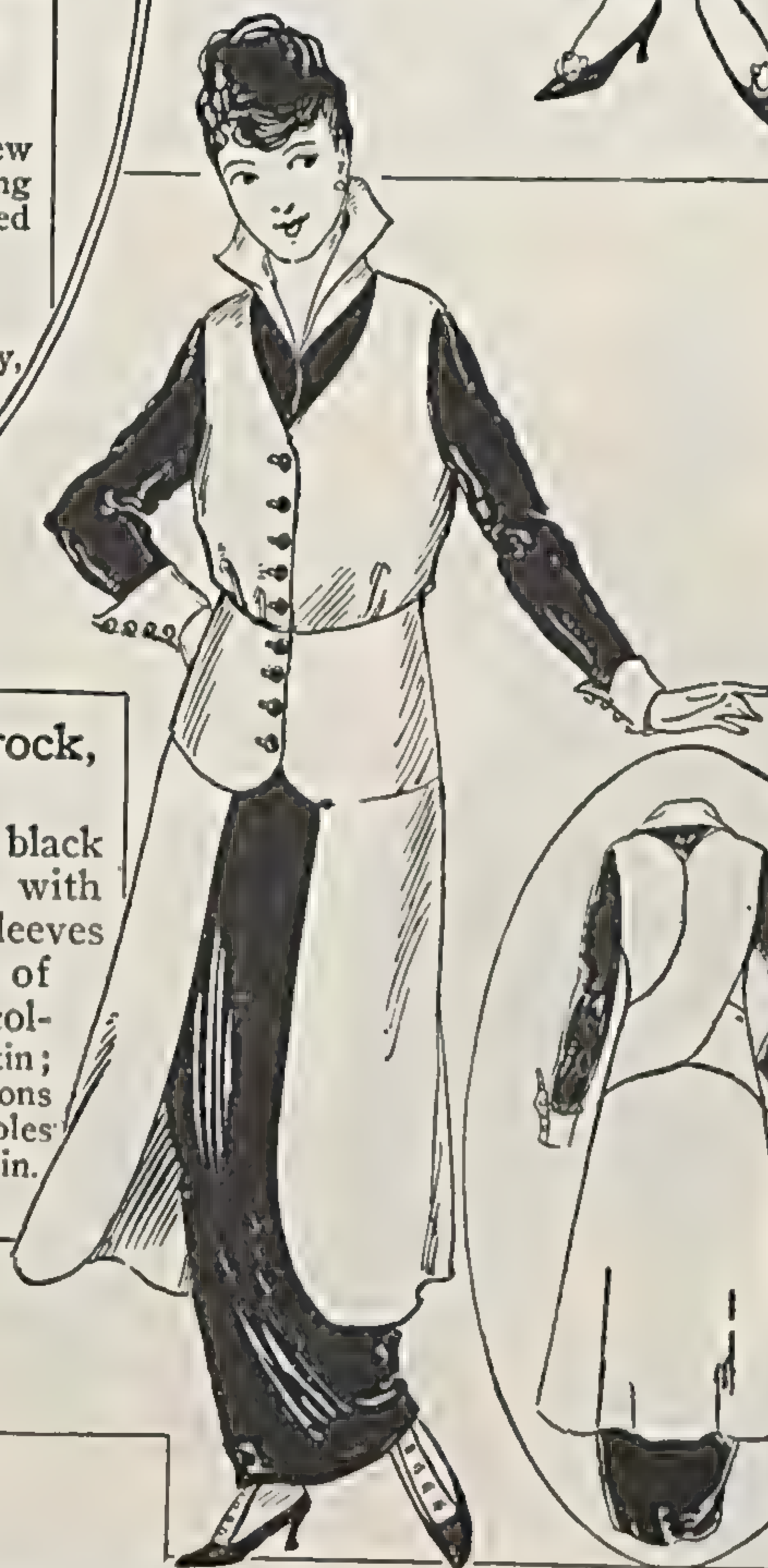
Afternoon Dress, \$50

In Black Satin with tunic of black Brussels net, edged with deep band of satin. Transparent sleeves of net with bands of silk; white silk collar.



Trotteur Frock, \$25

In navy or black French serge, with underskirt, sleeves and vestee of black satin; collar of white satin; black bone buttons and buttonholes bound with satin.



GIMBEL BROTHERS

Broadway

New York

Thirty-third Street

Fashion's Newest Furs

No. 1030. Magnificent Cape Cloak of Hudson Seal or seal-dyed muskrat. Very fine imported skins. Cape has large, full back with vest effect in front. Lined with soft, rich, imported silk. The collar is smartly trimmed with perwitsky. Quality considered, this cloak is modestly priced at \$260.

No. 3630. Muff to match cloak described above. Hudson Seal or seal-dyed muskrat; 28 in. around end; trimmed with large bow of perwitsky; lined with same rich silk. Price \$90.

GENERATIONS of the first families in New England have purchased their furs at Lamson & Hubbard's famous store in Boston.

The long established reputation and integrity of this house enables you to order your furs by mail with perfect assurance that they will be exactly as represented in every particular.

Their style is authenticated by our own representatives at Paris and London. Quality is assured by our unlimited guarantee. Unless the furs are becoming to you and precisely meet your personal taste, your money will be promptly refunded without dispute.

The furs you see illustrated here are models of exceptional beauty, but should you wish to study further styles before ordering, write for our free book "The Theatre of Fur Fashion."

It contains many superb imported and domestic models in fashionable fur garments and sets, evening wraps, smart hats, cloth coats and other exclusive productions for men and women. All are illustrated by actual photographs, correctly described, modestly priced. Write for this Book today.



Lamson & Hubbard BOSTON

No. 2495. Black Fox Scarf made of two skins in a very smart effect with heads, tails and paws. Fur is exceptionally good quality. Lined with excellent grade of silk. Price \$20.

No. 3495. Black Fox Pillow Muff to match Scarf 2495. Two-animal skin effect, lined with same silk, with good quality pillow bed and trimmed with attractive muff cord. Price \$17.50. For the set of Scarf and Muff, \$37.50.



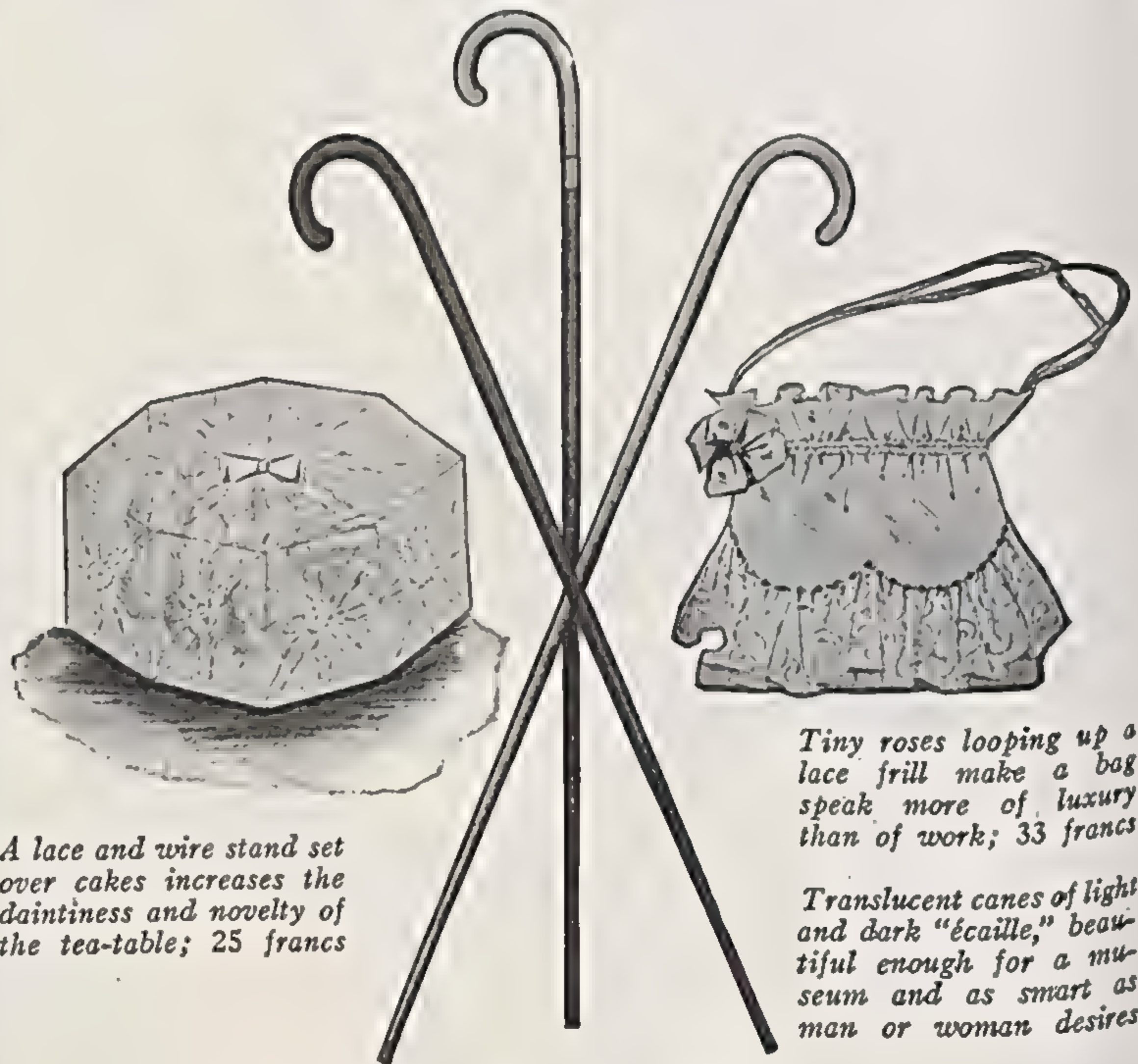
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Mail Order Dept., 105 Bedford St.
Boston, Mass.

Please send me your Catalog Booklet "The Theatre of Fur Fashion."

Name
Address
City State

FRILLS of FASHION

(Continued from page 74)



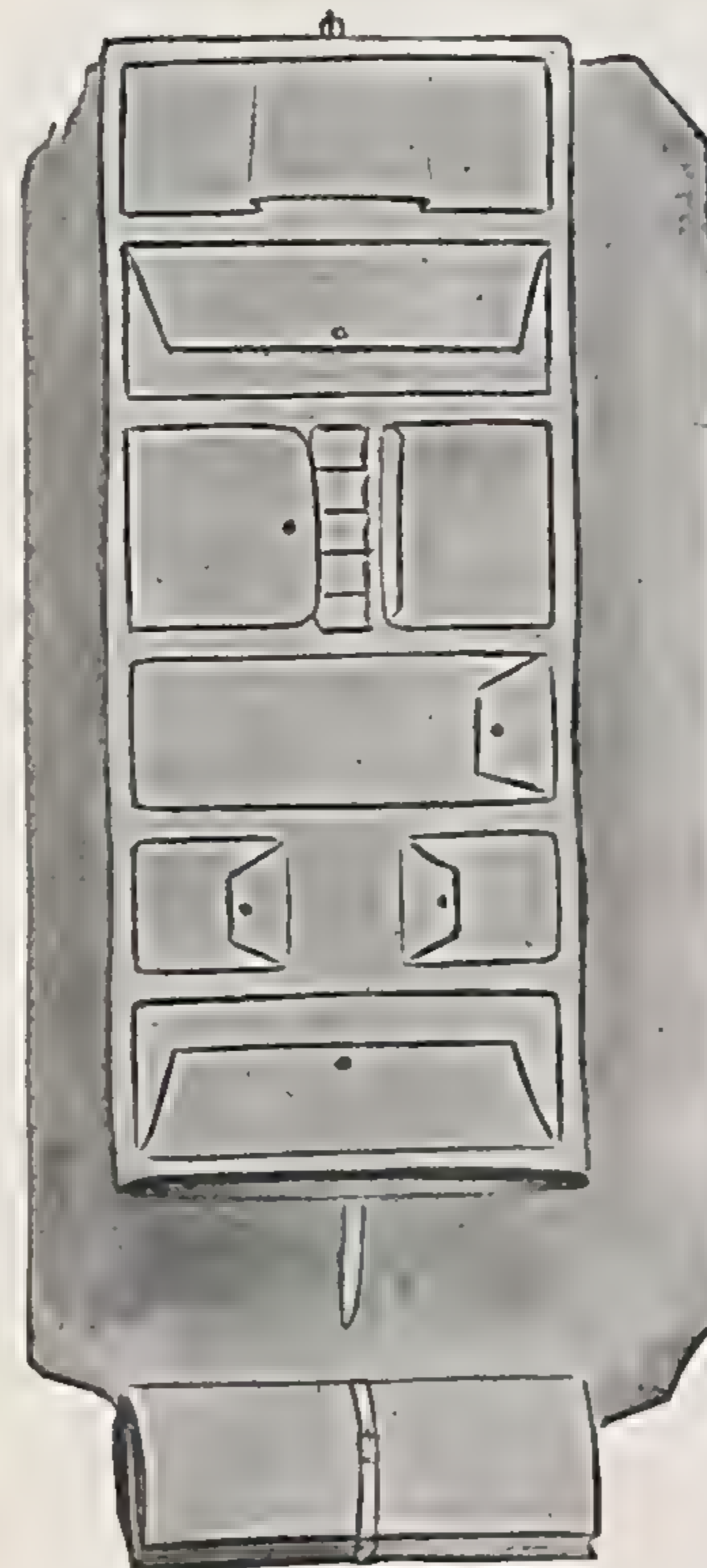
A lace and wire stand set over cakes increases the daintiness and novelty of the tea-table; 25 francs

Tiny roses looping up a lace frill make a bag speak more of luxury than of work; 33 francs

Translucent canes of light and dark "écaille," beautiful enough for a museum and as smart as man or woman desires

illustrated below, are in almost all sizes and are very light and strong. Imitation leather is used to cover the outside of the case, and a coarse brass netting provides ventilation which may be regulated by closing as many of the sides as is desirable.

Colored handkerchiefs have had a certain popularity for a good many years and some new ones seen this season are illustrated at the middle of page 74. Narrow hems are almost invariably used on these dainty squares of cambric and the choice of design and color is practically unlimited. Many of the colored handkerchiefs lack the smart little touch so essential to the modern toilet, but the three sketched are undeniably both chic and novel.

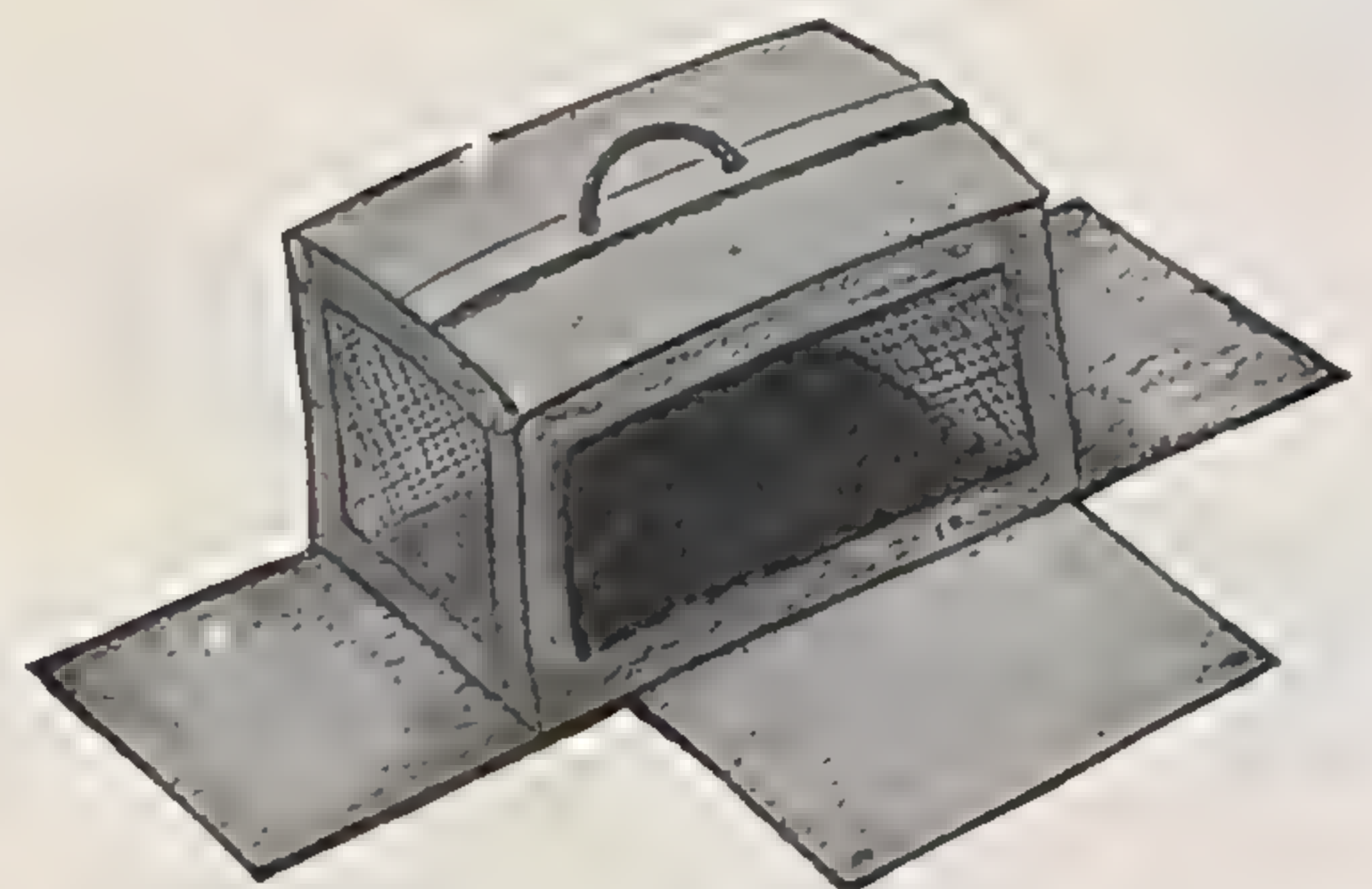


A pigskin traveling case which in the least possible space crowds the greatest possible utility; 10 francs, 75 centimes

Two frivolously feminine articles are shown on this page at the top. The article at the right is a dainty workbag of sky blue taffeta with a cascade of filmy lace around the base. Tiny chiffon roses outline the scalloped flounce and a chou of blue satin and blue satin ribbons drawn through a double casing at the top, finish this smart and fairly capacious bag.

The cake or fruit cover beside it has been fashioned for the tea-table. A fine meshed lace is used and invisible, silk-covered wires hold its octagonal sides in place. A knot of white satin ribbon serves as a handle to this dainty novelty.

Note.—A franc is equal to 19 cents, and 5 centimes to 1 cent



Within the gilded meshes of a hinged leather case, a small dog sets luxuriously forth upon his travels; 36 francs



30L



30G



30M

30L—Misses' English Outing Coat with loose back, belt across front. Brown or green Scotch tweed mixture or plain navy diagonal cheviot. Sizes, 14, 16, 17 years. 16.50

Smart Velour Turban with band of velvet ribbon and small wing on each side. Black trimmed with Alice blue or green; or solid navy. 10.50

30G—Misses' smart model buttoned down front, with pockets, embroidered white pique collar; deep belt. Sizes, 14, 16 and 17 years. In French serge, navy, delft blue, black or green. 13.00
In wool checks, green with blue or brown. 13.50

30M—Smartly Tailored Suit of cheviot; or imported corduroy; trotteur skirt with deep belt; velvet cuffs and high roll collar. In navy, Russian green or brown. Sizes, 14, 16 and 17 years. Cheviot. 29.50
Corduroy. 45.00

Black Velvet Sailor trimmed with white or colored moire ribbon and fruit. 9.75

30H—Cape Coat of sibilene, which can be worn open or closed at neck; velvet collar and cuffs. Navy, Russian green, delft blue or brown. Sizes, 8 to 16 years. 15.00

Velvet Hat with silk facing, trimmed with velvet ribbon bow and ends at back, and cluster of fruit. Brown, black or navy. 8.75

30I—Girls' Jumper Dress of French serge with separate blouse of checked silk, buttoned through at belt; collar, cuffs and front hemstitched. Navy or brown. Sizes, 8 to 16 years. 12.50

30J—Girls' Russian Dress of laurel green, navy or porcelain blue wool poplin with detachable vestee; collar and cuffs of fine white batiste; Roman striped silk girdle. Sizes, 3½ to 10 years. 8.75

30K—Loose-cut English Model Sport Coat which can be worn open or closed at neck; raglan sleeves. Sizes, 8 to 16 years. Of wool plaid or plain sibilene in Russian green, navy or porcelain blue. 9.75
Of Scotch mixture with Roman striped back. 15.00

Velveteen Hat. Navy, black or green. 4.00

Best & Co.

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New York

Correct
School, Academy
and College
Styles at
Popular Prices

Satisfaction Guaranteed on Mail Orders. Write To-day for our 100 Page Illustrated Fall and Winter Catalogue. Address Department 30.



30H



30I



30J



30K

BIEN JOLIE GRECIAN-TRECO

The Soul of Style

must dwell in the corset. If it be not there, it cannot exist in the gown. As is the corset, so must the style be. That is the *Bien-Jolie* designing creed, and it finds expression in every creation whose sufficient passport to recognition is the *Bien-Jolie* trade-mark.

Greco-Treco fabric has been used to invest *Bien-Jolie* corsets with supreme style that would translate the mode of the period into its most beautiful guise. Its power to do this, through its style-interpretive qualities, is what has won for it a permanent place in corset designing.

Bien-Jolie corsets range from size 20 to size 36, each size accurately and permanently reflecting the proportions for which it was designed. Qualities from \$3.50 to \$40.00. Front-lace, \$5.00 up.

Bien-Jolie Brassieres and Soutiens-Gorges explain in their distinctive and individual beauty and worth, why, by common consent, they are accepted standards.

Every *Bien-Jolie* model is — and always has been — boned with "Walohn" because it is the best boning in the world, and not merely because it is the costliest.

BENJAMIN & JOHNES
NEWARK, N. J.

PARIS PREPARING for WAR

(Continued from page 41)

Paris, though, at the end of two weeks, for her home is at Reims, and she "must be with her people," and also she hopes and fully believes that "France will be victorious!"

Anna, the *blanchisseuse*, is of a temperament quite different. She has wept floods of tears, and yesterday she declared herself "too sad to work," and remarked that when her little savings were exhausted she "could but die." She keeps an army of canary birds who consume much grain, and she laments that when she has no more grain for them she will have to "open the doors of the cages and let them fly where they will."

To-day, on the corner of the boulevard Montmartre and the square Lamartine, I noticed a group of people with eyes fixed on a placard carried by a street singer, and they were all singing softly to the tune of one of the season's popular songs, the words inscribed:

*"Citoyens, c'est la guerre;
On n' peut plus l'eviter.
Nos femmes, nos soeurs, nos meres
Qu'il va falloir quitter,
Ahl c'est bien dur!
Mais j'en suis sûr
Elles-mêmes sauront bien le com-
prendre.
Il y a trop longtemps
Que les Allemands
Nous cherch'nt—On n'pouvait plus
attendre."*

On the platform at the *gare* where a great crowd of people were assembled to bid good-bye to the departing soldiers, three women, a mother and two daughters, pressed close about a young soldier, all tremulously smiling at each other and endeavoring to talk of ordinary matters. The train whistle sounded; the young soldier sprang aboard; the cars moved slowly out; he waved his hand in adieu; and the mother, with eyes filled with tears, sought her handkerchief, but one of the daughters pushed back her hand whispering, "Don't cry now; he can still see you."

THE MAGGI SHOP

No one with a German name is safe now in this city, which is under military law. Any shop, closed or open, which is suspected of having the slightest affiliation with anything German is mercilessly wrecked. All the "Maggi" milk shops—philanthropic shops where pure milk and fresh eggs were sold to the poor at cost price, but owned by a man of German descent—were wrecked the first day, and the wreckage was burned in the streets.

It is a new Paris we see and know now. It is not safe to stir abroad at night. At nine o'clock the *cafés* are closed, and even before that hour the streets are practically deserted. No one cares to go to the playhouses and the principal theatres are being prepared for use as hospitals. The beautiful *Théâtre des Champs-Élysées*, with its numerous dressing-rooms fitted with hot and cold water, will be especially adapted to the use of the Red Cross.

"GAY PARIS" IS NO MORE

August 5th

Foreigners are becoming more and more annoyed over the difficulty in securing personal safety during their forced sojourn in Paris. I had my regular papers made out nine years ago, when I came to Paris to live, and had, therefore, only to ask for the usual *laissez-passer*, which I must now have always on my person. Margaret has the certificate of her birth in Paris and so she

is treated as a French citizen; a favor which sets her up enormously.

Already Margaret has enrolled herself for hospital work. She began lectures on training for it yesterday, and as she has a perfect command of the French and English languages, with a good knowledge of German and a smattering of Russian, she will probably be among the first of the inexperienced nurses to be called upon. We are so near the fighting that the sick and wounded soldiers will be brought to Paris for nursing.

"Gay Paris," is a mockery when applied to the city. We are back in the curfew days; by order of the military governor of Paris it is "lights out" at half after eight in all *cafés* and restaurants, and at that hour the few underground railway lines that are still in operation during the day are stopped.

I understand now that the rioting directed against German shopkeepers, which was so terrible during the first two days after war was declared, was done entirely by young blackguards and has been stopped by threats of court-martial treatment. Public demonstrations of every sort are strictly forbidden, and only the government automobiles are allowed to show the tricolor flag.

There is nothing in the least spectacular about this leaving of all the men of military age in Paris; no marching of uniformed soldiers, no music of bands. In any sort of clothes, carrying hand-luggage, men alone or in little groups quietly walk or ride to the *gare* in the motor busses reserved for them. There the leave-taking is pathetic, but never noisy.

The first day of the mobilization Paris was a city of calm grandeur. The *Gare de l'Est* was the scene of imposing spectacles and the streets around it were crowded with those who, left behind, stood cheering those who were "going to the front." The boulevard in front of the *gare*, generally alive with gay requenters of the *cafés*, was crowded that day with calm, determined, and eager people. A few automobiles full of Red Cross nurses drove up and were cheered by the crowd, while they took their places among the soldiers.

The train service was splendidly managed; there was no pushing or confusion. All three classes were alike; every soldier took a seat where he could find one, whatever his rank. The faces of the young graduates were joyous at the chance to fight, and contrasted tragically with the grave mien of the older men whose experience had taught them that war was not joyous.

SPECIAL CHURCH SERVICES

This week the churches have held special services for the departing soldiers, and Cardinal Amette, in an exalting and passionate sermon, raised the hearts of his women listeners and inspired them with hope and faith. There will be few army chaplains in this war, for the younger priests who, since the separation of church and state have been called out like any soldier, have been given power by the bishops to administer the dying sacraments even in uniform.

It is, indeed, a strange sight to see the black-robed priests among the *pioupious* presenting their mobilization papers and being welcomed by the crowd the same as all other men. By a special decree by the Pope the fighting priest is no longer considered as irregular. He is excused from reciting his breviary each day, and though he has no special power to administer the sacrament, the simple fact of a brother soldier calling upon him for religious services gives him this divine mission.

MARGARET ALICE FRIEND

"Start your Berkey & Gay collection today"

The price of Berkey & Gay furniture is within reason and within reach

IT IS natural for many people to suppose that furniture of the class we produce should be high priced. Yet they are always pleasantly surprised by finding that it is not extravagant in cost.

We believe you will find our furniture the best investment of the kind you can make—taking into consideration its quality, beauty, durability and utility.

Acquaintance with the store handling Berkey & Gay furniture in your locality is worth while. It is usually the best store in every city, and the Berkey & Gay agency bespeaks a store prepared to show the best examples of the furniture art. The following firms exemplify Berkey & Gay representation:



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Paine Furniture Co., Boston
Lammert Furniture Co., St. Louis

The Sterling & Welch Co., Cleveland
W. & J. Sloane, San Francisco
Frederick & Nelson, Seattle

Berkey & Gay Furniture Co.

Factory, Executive Offices and Show Rooms
Grand Rapids
194 Monroe Ave.

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This intaid mark of honor identifies to you each Berkey & Gay piece.

Our de luxe booklet, "Character in Furniture," a guide to period furniture, mailed for fifteen two-cent stamps. Other publications free. List on request.



10% More for Your Money

Quaker Oats is put up also in a 25-cent size, nearly three times as large as the 10-cent size. By saving in packing it offers you 10 per cent more for your money. See how long it lasts.



Not for Children Only

Quaker Oats is not for children only.

They should not monopolize vim.

Countless men and women—tired, languid, lagging—need the energy in Quaker. A big dish daily for a month might change life's whole complexion.

For Quaker has no rival as a vim-producing food. It is the finest form of the spirit-giving grain. Scientists say that a single dish supplies a half-day's energy.

You know what it does for children. But others need vitality—need phosphorus and lecithin. And there's a wealth of both in Quaker.

But don't serve little dishes. Where it's needed, serve it in abundance.

Quaker Oats

The Luscious Queen-Grains Flaked

You get in Quaker just the queen-grains—just the choicest one-third of choice oats. All puny grains are discarded.

You see the result in the big, white flakes. You taste it in the luscious flavor.

In getting this quality, a bushel of choice oats yields but ten pounds of Quaker. But that cream of the grain costs

you no extra price. Simply say "Quaker Oats" and you get it—for one-half cent per dish.

It is well worth while. It makes folks delight in Quaker. They never grow tired of it, and they eat enough.

From all over the world people send here for Quaker—just to get this matchless flavor. Here, where every store supplies it, you should get it always.

Quaker Cooker

We have made to our order—from pure Aluminum—a perfect Double Boiler. It is extra large and heavy. We supply it to users of Quaker Oats for cooking these flakes in the ideal way. It insures the fullness of food value and flavor. See our offer in each package.

10c and 25c per Package
Except in Far West and South

(660)

ARTICLES THAT ARE INTERESTING BECAUSE OF THEIR UNIQUE DECORATIVE QUALITY, THEIR USEFULNESS, OR THEIR ORIGIN IN DISTANT LANDS



Swung on the veranda a lamp lights a path, or hung from the wall illuminates a corridor; \$1.50



From the peasants of Hungary comes a seven-handled candlestick of green pottery; it is beautifully modeled and is useful for flowers, light, or both; \$2



The fleur-de-lis design has an extra hook by which a hand wrought iron candlestick may be suspended; \$5



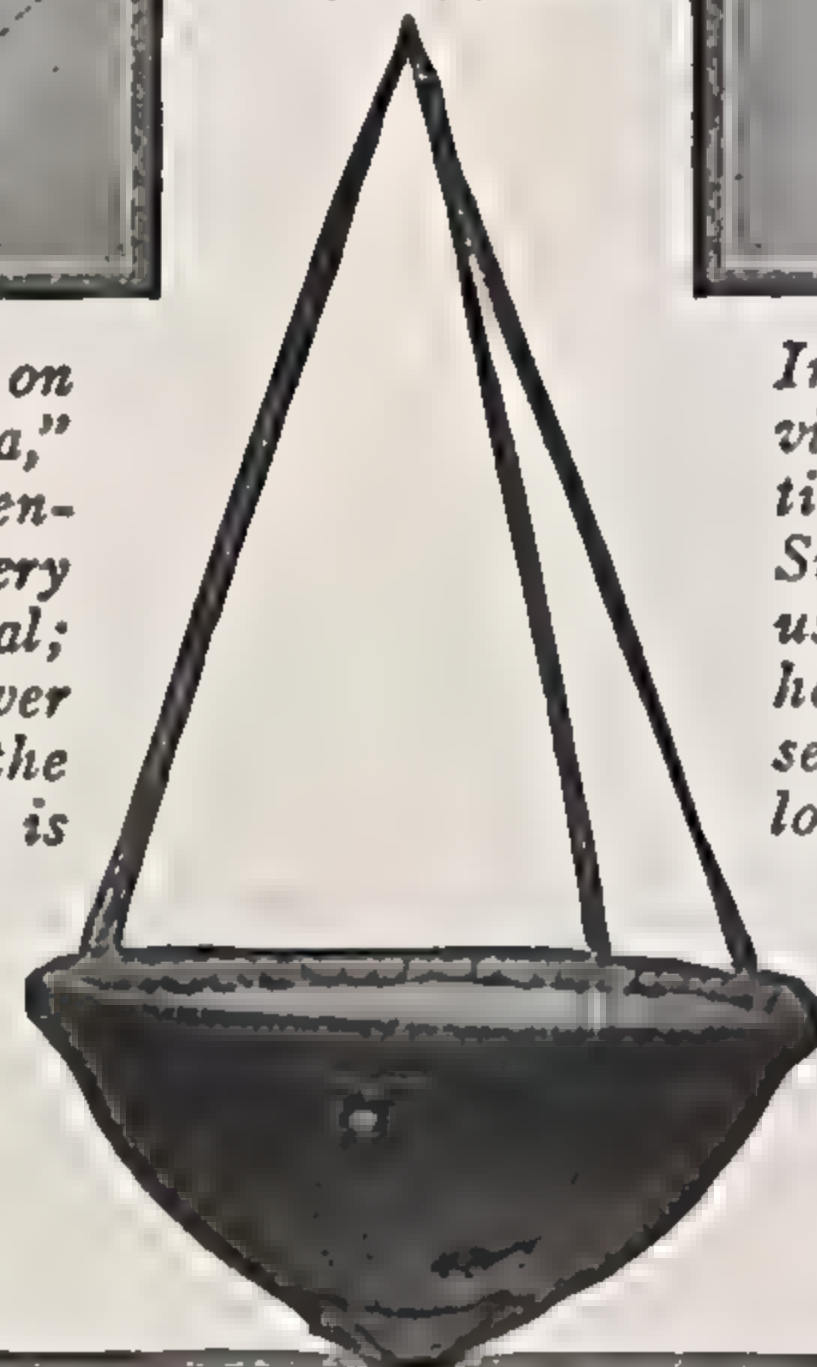
The design in color on an African "darbonka," or drum, of hand-enameled pottery, is very effective and unusual; and by cords knotted over the bulging frame the drum head of leather is kept taut; \$10



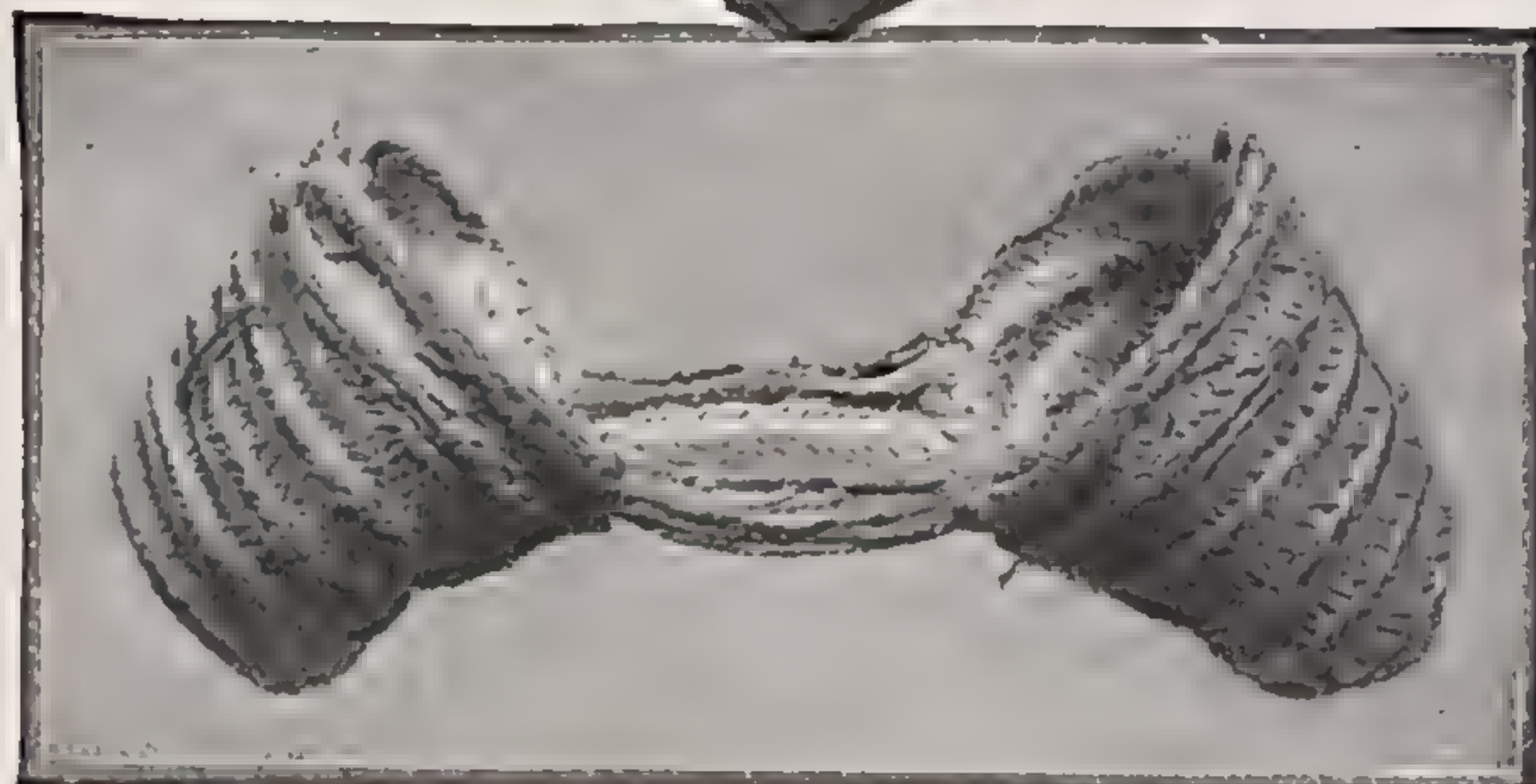
A hearth broom from Japan is as attractive as useful; \$1.25



Ingeniously made of a vinegar bottle fitted with tin, a gypsy lantern from Suffolk, England, is useful for the country home; and—strange resemblance—it seems to look like an old colonial lantern; \$2



A Chinese policeman's hat in basket-work is used for a fern or electric light bulbs; \$2



In Tunisia, the African carries vegetables in these baskets swung across the neck of his donkey; but we, finding a more—or perhaps less—picturesque use for them, throw them over the piazza rail for flowers or magazines; \$5



Too Early



Too Late

Pebeco Tooth Paste Will Help You Keep Your Teeth for Life

PEBECO *saves* teeth. It saves them because it protects them from their worst enemy, "acid-mouth," which authorities agree is the one great cause of decay.

If you have "acid-mouth," use Pebeco because tooth saving demands it. If you haven't "acid-mouth," use Pebeco because tooth-cleanliness and mouth-purity suggest it. But probably you have "acid-mouth," as nine out of ten people are said to have. You can easily find out if you will

Send for the Free Ten-day Trial Tube of Pebeco and Acid Test Papers

which we will gladly mail you. With the test papers you can determine in a moment whether you have "acid-mouth." With the trial tube you can prove how Pebeco counteracts it. May we have your name and address?

Pebeco originated in the hygienic laboratories of P. Beiersdorf & Co., Hamburg, Germany, and is sold in extra large sized tubes everywhere. As only one-third of a brushful is used at a time, Pebeco saves money as well as teeth.

LEHN & FINK, Manufacturing Chemists, 162 William Street, New York

Canadian Office: 1 and 3 St. Helen St., Montreal



SEPTEMBER, 1914
NOW ON SALE

VANITY FAIR

PRICE 25 CENTS
ALL NEWSSTANDS





VANITY FAIR HAS A PARTY

Here are a few letters written to congratulate Vanity Fair on a birthday. They give you a fair idea of Vanity Fair; to have a really complete idea, you must read the September number, now ready. Have you your copy?

BIRTHDAYS! Well, every number I read makes me a year younger, so don't carry this thing too far. As regards the heights you have already reached, congratulations!

—SAMUEL MERWIN.

VANITY FAIR is a wonderful baby. Its second summer, strange to say, finds it sound and lively, and free from the usual perils of intestine war.

Joseph H Choate



Mr. Choate has an eye for a baby

KEEP on amusing us. If you amuse us we may be instructed and improved. But if you deliberately tried to instruct and improve us, we should be bored. I congratulate you on having the spirit of the 18th century; the spirit of the club, the town, the market place and of good society. Long may you wave.

—FREDERICK JAMES GREGG.

FOR a long time men have felt proud when their friends succeeded, and, as Vanity Fair is a friend of mine, I am more than proud of its success.

—CHARLES DANA GIBSON.

"You're the kind of brat I hate, and I'm very free to state

That so brazen is your juvenile precocity
That your vanity, though fair, is mighty
hard to bear,

And at fifty you'll be simply an atrocity."

Otis Skinner

A prophesy by Otis Skinner

LET me congratulate you on having successfully carried your lively infant through its dangerous infancy.

Frederick Matthews

I WANT, and mean, always to remain your devoted and admiring reader.

—MARY NASH.

VANITY FAIR has survived, and there must be a reason for it; a reason unknown to any but the general public. Is it possible that the general public really know something about running a magazine; that the editors don't know it all; that the public actually have thoughts, opinions, processes of reasoning? But I am treading on dangerous and revolutionary ground.

George Barr in America

IT argues no distinction on my part to read Vanity Fair. I find that everybody is reading it.

—FRANCES STARR.

CANDIDLY, Vanity Fair is annoying. It goes contrary to the established order. One is left, after reading it, with a sense of satisfaction, a feeling of having chatted, as it were, with a cheerful, well-informed friend, and one is inclined to look forward with eagerness to the next meeting. This is not right. An editor should talk down, or preach up, to a group of non-existent types. Remember: the reader should be bored, but impressed.



Bored but impressed

—GEORGE BARR BAKER.

I FIND that I really need Vanity Fair. It keeps me a little in touch with all the fripperies, insincerities, vanities, decadent arts and sinister pleasures of life.

Jack London

THE names of the creators of this Vanity Fair should be listed with those of the late Messrs. Bunyan and Thackeray. May the candles increase until the birthday cake will hold no more.

—JAMES S. METCALFE.

IT was the progressive pilgrim who first side-stepped along the primrose paths of Vanity Fair. If the Vanity Fair created by Mr. Bunyan was as alluring as yours, who shall blame the youthful pilgrim for stopping by the way?



Jean Lawton

All better class newsstands have the September Vanity Fair

FOR THE HOSTESS



Good Things for Your Table

IT might be pleasant to live, like the Swiss Family Robinson, on a tropical island completely supplied with breadfruit trees, cocoanut palms, pineapples, and various other ready prepared fruits. For a short while one would possibly not regret the absence of such delicacies as can be secured through the best American grocers.

But since America is not yet an enchanted island, it is very satisfactory to have here in Vogue a compact list of the best prepared foods and delicacies that we know. Some of their manufacturers offer samples, and others will supply recipe books and price lists.

Glance through these pages now and see if you do not find something well worth trying on your own table or at your next party.



UNUSUAL CUT GLASS For Your Table in Winter

When your friends gather around your hospitable table the cut glass will be more conspicuous than anything else. Their hands will touch the delicate glasses filled with sparkling wine and their eyes will delight in the unique designs of bowls and dishes if you use



TUTHILL CUT GLASS

This is designed and fashioned by expert artists and comes in a great variety of designs and weights at reasonable prices.

SEND FOR BOOKLET

TUTHILL CUT GLASS COMPANY

MIDDLETOWN

NEW YORK

Datenuit BUTTER

Your guests for luncheon or tea will like it—something new—"awfully good" and very nourishing beside. Nothing better for children—an ideal spread for bread. Made from Dromedary Dates and selected nuts. Try a jar today.

Made by the packers of the famous Dromedary Dates. 15c jar sent postpaid to any address for 15c.

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TOWLE'S LOG CABIN CANE AND MAPLE SYRUP

has been on the market for thirty years—the same rich quality, the same tempting flavor of pure maple, the same wholesome purity. It's all in the perfect blending of pure Vermont maple and pure granulated cane sugar syrup, THE TOWLE PROCESS.

You'll be delighted with Log Cabin served over your wheat cakes, waffles or muffins. It is also very fine on custards, puddings and other favorite desserts.

Send today for our Free Recipe Book and a Free miniature can of Log Cabin Syrup.

THE TOWLE MAPLE PRODUCTS CO.
Dept. A-6, St. Paul, Minnesota



Remember
the can.
Jack Towle

For the HOSTESS

SINCE the world is dance mad and a graphophone can furnish music, informal dinner-dances are more popular than ever. A few suggestions, therefore, for the dinner which precedes so small and informal a dance may be welcome, for upon the successful dining of the guests may depend the success of the whole evening. If the dinner is to be a small one of about twelve covers, it may be served by a butler and a footman, or by two maids, with a third maid outside to take the used dishes from the servants when they reach the pantry, and to have the next course in readiness to hand them. As soon as the guests are all assembled in the drawing-room, the butler should come in and serve the cocktails, and a footman should follow with caviar made into dainty sandwiches. A few moments later the butler should return to take the empty glasses and to announce dinner.

THE SETTING FOR THE DINNER

The flowers for the centerpiece may be placed in a vase of silver and glass, with a silver platter to match, as this combination is at present much in vogue. There may be a silver candlestick at each corner of the table, or two candelabra, one at each end. It is quite correct to use unshaded candles, though dainty shades to match the flowers are usually considered prettier.

Silver service plates will reflect the light on their shining surfaces and will add greatly to the brightness of the table. To the right of each of the service plates should be one dinner knife, one smaller knife, a soup spoon, and, perhaps, an oyster fork beside. The napkin to match the cloth wrapped daintily around a small, square piece of bread, a crescent, or a roll of some kind should be placed at the right of the oyster fork. To the left of the service plate should be two, or sometimes three, forks of varying shapes and sizes. Additional silver is brought on as it is required. Above the plates, and a little to the right, should be the glasses of cut or engraved glass,—one already filled with iced water, the other empty and ready to receive the sherry, the champagne, or whatever wine may be served. Opposite the glasses, and a little to the left, may be placed individual, silver nut dishes containing salted almonds. If desired, each guest may have flowers: boutonnières at the gentlemen's places, and dainty bouquets for the ladies to carry out the color scheme. Around the centerpiece may be placed silver bonbonnières filled with nuts, with olives or radishes, and with candies. Some candies may be of dainty coloring to match the flowers, and others, chocolates, which, though not so pretty to look at, are usually more delicious. This completes the setting of the table.

THE SERVICE

Oysters, soup, then fish, and after that a roast or poultry with two or three vegetables, followed by salad, then dessert and coffee, make up the usual dinner. If it be desired to serve still more courses, an entrée, such as creamed sweetbreads, may be served between the fish and the roast, or terrapin may be added just before the salad.

As to the serving, one plate is always removed as the one for the next course is put down, except after the salad course, when all plates, olive and nut dishes, and salts and peppers, are removed, and the table is crumbed before the dessert is served. Between courses, a butler or a maid passes the nuts and

olives, and sees that all empty water glasses are filled.

Sherry is served at the beginning of the dinner, but champagne not until the main meat course. For this course, the butler passes the roast, and the footman follows immediately with a vegetable, for as this is the most elaborate course, and, therefore, the hardest to serve, it must be served quickly in order to have it hot.

After the dessert it is rather customary for the ladies to have their coffee and liqueur served in the drawing-room, while the men stay and have theirs in the dining-room with their cigars.

A dinner menu which is simple in preparation is as follows:

Iced Fruit in Glasses	
Clear Soup with Pulled Bread	
Soft-shell Crabs with Cucumbers and Pimentos	
Roast Duckling	Apple Sauce
Fresh Peas	Salad
Blackberry Ice	Coffee
	Cakes

Any seasonable fruit may be iced and served as the opening course of the dinner menu suggested. It should be diced and handled always with a fork and a fruit knife, and not allowed to touch the fingers. When a sufficient quantity to fill sherbet glasses is prepared, the whole should be put into a glass jar on the ice so that it will be thoroughly chilled through. Just before dinner is announced, the glasses are set each one on a salad or dessert plate to be served as soon as the guests are seated.

The soup should be well cleared and seasoned with sherry. Pulled bread is made by breaking a fairly stale loaf into small pieces. The pieces are placed on a pan in the oven until fairly well browned and are as dry as toast and brittle.

Medium-sized crabs should be selected for the fish course, and fried plain or in bread-crumbs. A good sized cucumber peeled and cut in very thin slices in such a way as to preserve its original shape is placed on a small, long dish, and a very oily French dressing is poured over it. Pimentos cut in narrow strips are laid on the top of the cucumber.

No special directions are needed for the roast. The peas should be shelled and placed in water which is already boiling and into which a pinch of soda has been dropped, and cooked with the cover on. It is by following these simple details that vegetables are delicious.

RUSSIAN SALAD DRESSING

The inner leaves of a lettuce, with pot cheese and Bar-le-Duc, make an appetizing, light salad. If something new is desired for the salad course a rich dressing which has been pronounced excellent by many epicures may be suggested. It is known as "Russian Dressing," and is made with three parts of mayonnaise and one part of chilli sauce. To the mayonnaise and chilli sauce should be added a sprinkling of chopped olives, Bengal chutney to taste, celery salt, a little tarragon vinegar, and chopped pimentos. This dressing is delicious either with quartered hearts of lettuce or with endive.

Blackberries when strained and frozen make an ice that is delightful in color and flavor. It should be served on a platter which has first been covered with a fancy, white lace paper. Such a detail adds greatly to the appearance of a dish.



FOR THE



HOSTESS

Serve Your Guest The Very Best Educator Toasterettes

The original Buttered, Salted and Toasted Crackers—give snap to the soup and zest to the salad. At your dealer's in tins, packages, or by the pound.

**EDUCATOR
CRACKERS**

JOHNSON EDUCATOR FOOD CO.
37 Batterymarch St. Boston, Mass.



School-Days are "Nut-Let" Days— "NUT-LET" PEANUT BUTTER

is a "first aid" to Nature in making strong, healthy children. For school lunches and snacks between meals, it is most delicious, nourishing and economical. "Grown-ups" like it too. The best way to realize its fine flavor and its many uses is to buy a trial jar. Say "Nut-Let" and get the best.

If your dealer can not supply "Nut-Let," we will send a 10c jar and a valuable booklet of "Home Helps" on receipt of his name and 10 cents in stamps or coin.

BOSMAN & LOHMAN CO. Norfolk, Va.



Cake Secrets 36-Page Book FREE

Contains many cake recipes, thoroughly tried and tested, also valuable hints on cake baking. One woman writes us: "I learned more about cake making from 'Cake Secrets' than from any other book." Write today for this book.

**SWANS DOWN
PREPARED CAKE FLOUR**
Not Self-Rising

For Home
Cake Baking

Makes Lightest, Finest, Whitest Cakes and Puddings, keeping qualities just as good in July as December. Endorsed and used for 16 years by best cooking teachers. Sold by leading grocers in clean, sanitary packages. If you cannot get it, write us. IGLEHEART BROS., Dept. V, Evansville, Ind., U. S. A.



"Cream Puffs" are Dainty, Pillow-shaped
Mints, Soft and Creamy, Crystal-covered

Whitman's

Your guests will appreciate your thoughtfulness whenever you serve Whitman's Cream Puffs. 25c a box at your Whitman agency, or by mail if no agent is near. Write for "List of Good Things."

STEPHEN F. WHITMAN & SON, Inc., Philadelphia
Makers of Whitman's Instantaneous Chocolate and Marshmallow Whip

Try These
Dinner Sweets

Mellow Cream
Peppermints,
Minty Mallows,
Mint Jelly
Dainties,
Old Time
Favorites.



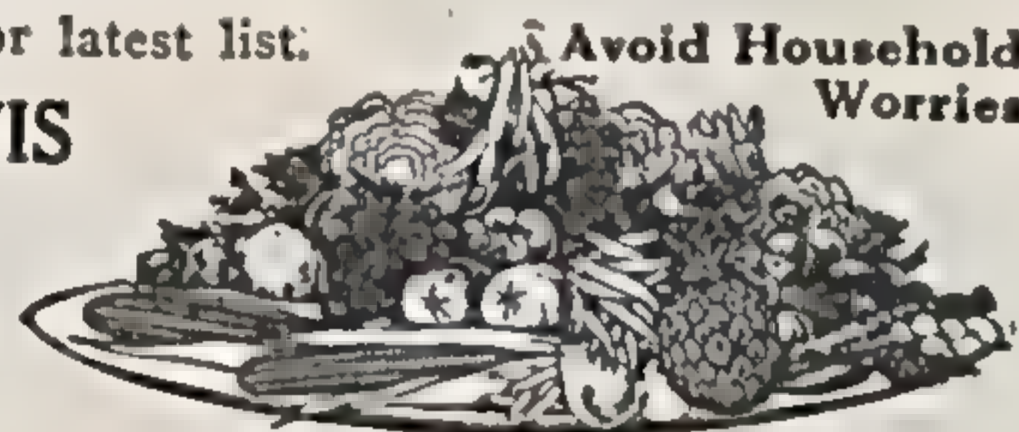
Delight Your Guests

DAVIS DELICACIES from Ocean, Farm and Orchard keep the hostess constantly prepared for any food emergency, whether course dinner, luncheon or informal "snack." We pack in a keepable way and deliver to your door Sea Foods, Cured Meats, Vegetables and Fruits of a quality rarely found in any market.

We guarantee satisfaction. Write now for latest list.

FRANK E. DAVIS
COMPANY

53 Central Wharf
Gloucester, Mass.



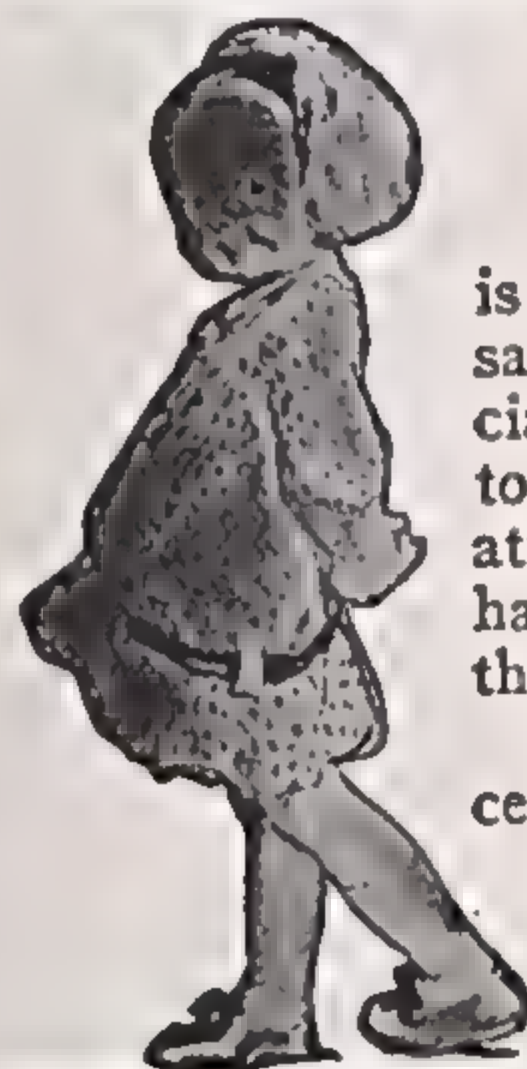
Avoid Household
Worries

JELL-O

is used in making particularly appetizing salads as well as desserts, it being especially valuable for giving form and beauty to dishes which have never before been attractive, however good to eat they may have been. Lemon Jell-O is used for these salads.

All grocers sell the seven flavors, 10 cents each.

The GENESEE PURE FOOD CO.
Leroy, N. Y.



Armour's Grape Juice

The ideal fruit juice—pure, healthful, delicious. Invaluable for punch, sherbet and fruit salad as well as the popular cooling drink.

Put up in quarts, pints and splits,

Order by the case from your
grocer or druggist.

ARMOUR AND COMPANY Dept. A-44 Chicago



The *only* refined coffee.
Not a "treated" coffee.

G. WASHINGTON'S INSTANT COFFEE bears precisely the same relation to the coffee bean that pure granulated sugar bears to sugar-cane. All the fibrous matter—all the disturbing oils and acids are refined away. Only the pure, crystallized goodness of the coffee remains—the harmless part, the part with the flavor.

For delicious coffee, you use G. Washington's exactly as you use sugar.

Put the desired amount in a cup of boiling water—it dissolves instantly. You gauge the flavor and strength desired by the quantity used, just as you regulate the sweetness with sugar. Also dissolves instantly in cold water.

At all food stores. Two sizes, 30c—90c (except in extreme West and South).

If your dealer hasn't it, send us 30c and we will mail you a can

G. WASHINGTON COFFEE SALES CO., 79 WALL STREET, NEW YORK

"What Kind of Tea is This?"

Your friends will ask "What wonderful tea is this—it is SO different"—when they ask for a second cup of

Darjeeling Golden Orange Pekoe Tea

This is our tea that comes all the way from the far-off hill station in the Bhagalpur district of Bengal, in India. There it's grown in primitive fashion by the natives with a crude stick for a plow—and that is why so little is raised each year.

We have arranged to get small shipments of Darjeeling Tea and shall be glad to send it to you in its original Indian sealed tin. Its price, delivered, is \$2.00 the pound in the United States. We believe that this is the most expensive tea procurable. If you do not agree with us that this is also the best tea you ever drank we will refund your money without question.

G. F. HEUBLEIN & BRO., 164 TRUMBULL ST., HARTFORD, CONN.



We announce the opening of
our new branch store De Luxe
at

Fifth Avenue 381
Between 35th & 36th Sts.

CAMMEYER
NEW YORK

Also at 6th Ave. & 20th St.

Shaving Powder for Women's Use?



Why not? The sensible woman with a good complexion is not afraid of soap on her face (see letter below) if it is

COLGATE'S

My Dear Mary:—

June 14th

When you hear what I have been doing you will laugh and think as usual I am crazy, but I have found out a secret of eternal youth, just one of the secrets, but every one helps. It happened in this wise. Clara was spending the week-end with me and we had been motoring. After we returned and were trying to get the dust out of our hair and clothes, Clara said: "Oh, I have forgotten my shaving brush and powder." I asked facetiously if she were the bearded lady. But I was told to listen and learn.

It seems that some bright soul had noticed that it was the exception when a man did not have a good skin; there must be a reason for it; ergo, men shaved every day, and used soap and water. So the idea germinated and soon the girls were buying shaving brushes and shaving soap.

The process is this—lather your face just as a man does, have a good lather, too, then either with the fingers or with a little rubber massage brush, rub the face well, rub the soap in, then do it again. After this, wash the face with hot water, and afterwards with cold water, for it is said that hot water alone makes wrinkles. After this I use just a very little cold cream to soften the skin, just as a man does.

You must try it. It makes your skin feel wonderful and look wonderful, too, so clear and alive. I do it about twice a week or oftener if I have been for a long motor trip. Your skin will respond almost at once, and if you keep it up, you will have people raving about it as they have about mine this winter.

Good-bye and tell me soon what you think of this idea. Lovingly yours,
(Name furnished on request)

The best part of this is that any Colgate Toilet Soap may be used on the face with absolute safety. Many women find Cashmere Bouquet their ideal Toilet Soap. As a preparation for massage with Colgate's Charms Cold Cream nothing could be better than the method of the writer of this letter.

You can get Colgate's Toilet Soaps at your dealer's—or send 4c in stamps for a trial size cake of the famous Cashmere Bouquet Soap.

COLGATE & CO.

Dept. 45

199 Fulton Street,

New York

ON HER DRESSING - TABLE

A MODISH slenderness is the result promised by the use of certain close-fitting rubber garments. It is generally conceded that perspiration is the cure for many diseases because it stimulates circulation and eliminates waste matter through the pores. Excessive fat is an unhealthy condition caused by slow circulation which allows the fat globules to settle like sediment in one spot. The obvious cure is, "perspire and grow thin."

The woman who makes these rubber garments is a cheerful and energetic native of Holland. She was first masseuse, and then nurse, but it was while she was studying osteopathy that the fat-reducing value of rubber occurred to her. While engaged in dissecting laboratory subjects she wore rubber gloves, and after a while she noticed how thin and white her hands were growing, and presto! the idea was born.

The garments, which are made of the purest rubber, and are cut and fitted with a tailor's art, are very soft, and are worn next to the skin. They may be donned underneath a corset, but because of the excessive perspiration they often induce, it is more comfortable to wear them at night. One of their special values is the fact that they can be made for any part of the body which is disproportionately fat,—the chin, neck, bust, arms, waist, abdomen, hips, or legs. They can also be used as knee bandages and stockings.

Some idea of the quick results obtained by this method is exemplified in the use of these suits by jockeys, who the day before a race will ride for miles in a rubber suit to get themselves in condition for the morrow. Each of the garments is made with a double row of eyelets so that as one reduces the rubber apparel can be made smaller by cutting off a row of eyelets. The garments range in price from \$2 up to \$45.

THE RITES OF THE BATH

There is a liquid to rub on the hands after drying them from a bath, which is said to do wonders in bleaching and softening them. This may not interest the athletic summer girl, but there are still some "unstrengthened" women left, whose moment comes after six o'clock, when evening clothes disclose pretty, white arms and white hands that are gratifyingly conspicuous among the tanned ones of their athletic sisters. This particular preparation costs \$1.75 and \$2.75 a bottle.

ONE THOUSAND STRONG

A chain of one thousand establishments strung from New York to San Francisco stands witness to the success of a certain system of beauty culture, which bears the name and is said to make use of the recipes of a sixteenth century, Italian physician. The value and variety of the creams employed, an instantaneous skin bleaching process, an electric massage, and a treatment for acne are the specialties upon which this concern particularly prides itself. At

this time of the year, this bleaching process will be of peculiar interest to the women who wish to possess untanned complexions during the fast approaching winter.

As beauty does not lie in the face alone, care must also be taken of the hair, so use is made of the prismatic ray treatment for stimulating the scalp, or of the hot oil treatment, or both in combination.

The preparations of this firm vary in price from 25 cents to \$2 each, and the treatments are \$1.25 and \$1.50.

A HAIR SPECIALIST

"My knowledge and understanding of human hair may be said to be an inheritance, for my father and mother were in the hair-goods business before me," says a German woman who for twenty-five years has successfully maintained a hair-dressing establishment in New York. Though she keeps up with the latest styles in hair-dressing, she is best known for her care and skill in matching new hair to old. As she imports hair in unusually large quantities, she has many gradations in color from which to choose, and her patronesses profit thereby. She is able to supply all shades of hair, except white, in any quality at a reasonable price. It will be of interest to women who have hesitated to add to their scant locks because these locks chanced to be of an odd shade, to learn that, regardless of color, a pompadour to wear underneath the hair costs \$8, and transformations to wear on the outside may be had for from \$15 up, according to size. For hair-dressing and marcel waving, 50 cents is charged; a water wave is put in for \$1.

Although the fad for colored wigs has died a death more natural than its life, they will still be worn occasionally for fancy dress. At this establishment a wig in any one of a large variety of shades may be purchased for \$25, and a wig may be rented for \$2.

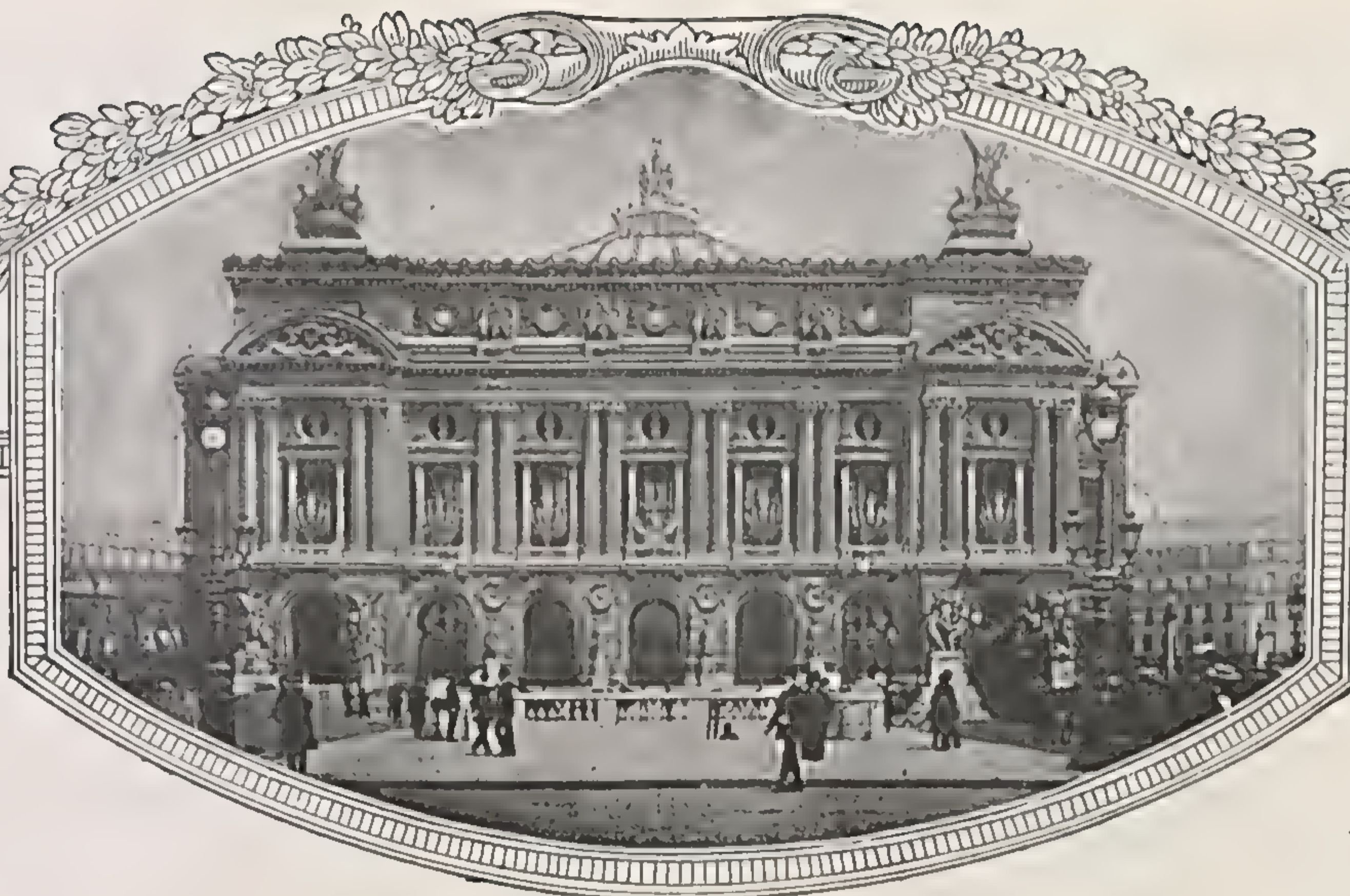
TO GUARD AGAINST SUNBURN

Milk of cucumbers and orris form a combination that is grateful and efficacious if one suffers from sun and wind burn. This preparation can be had in several makes which are all good, for 75 cents and \$1 a bottle. At this time of the year, the perfumers and beauty specialists, large and small, are putting up flower and fruit jellies, creams, and washes, which are excellent for those with whose skin they agree. Nor should one forget the homely buttermilk, excellent for both internal and external use.

For some women, benzoin and vinegars have a place in the order of the bath that salts can not fill; these waters can be obtained in drug stores and department stores for prices which vary from 50 cents to \$1 a bottle.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]





Le Grand Opera
Paris

WHEREVER women of fashion gather, Haas Dress Fabrics are in evidence. Wonderful in weave and texture, beautiful in coloring, they are indeed the last word in the Fashion-fabric world.

Radium Velvet

A marvelous velvet, soft and chiffon-like, finished with a high lustre, satin effect. For gowns and wraps it is most appropriate.

Satin S'Amour

REGISTERED

A shimmering satin of the softest quality — truly the last word in fabrics for evening gowns of exquisite character.

Kittens Ear Cloth

REGISTERED

A soft, lustrous cloth of the finest quality—has a beautiful sheen and is most desirable for the new Fall styles in tailored gowns.

Haas Dress Fabrics appear at their best in these new and smart colorings:

Tête de Nègre

Mysterious Green

Saumon

Orchid

We will be pleased to send you a list of Dressmakers and Ladies' Tailors who can show you the Haas Brothers Blue Book of Fabrics, in which these materials are shown. Haas Dress Fabrics are sold by leading Dressmakers and Ladies' Tailors exclusively.

HAAS BROTHERS

Distinctive Dress Fabrics

PARIS: Rue de Pyramides NEW YORK: 303 Fifth Avenue



*The Modern
Prescription*

"Dougherty's French Mattress For You"

BECAUSE it is the most perfect sleep producer known. Nine-tenths of your troubles are imaginary; caused by lack of proper sleeping apparatus. You do not need psychology to make you forceful; save all the money it would cost you for "cures" and "methods," get this French Mattress and let sleep knit up the ravelled sleeve of care, and awake to conquer.

Troubles Vanish Under Its Influence Like Rumples Under a Hot Iron.

This mattress is backed by years of merit. It is all hand-made and not by ordinary upholsterers, but by experts trained under our own methods and constantly in our employ, under a special process approved by the Pennsylvania State Board of Health and used only by us.

We own and operate the largest, best appointed bedding factory in this section of the United States.

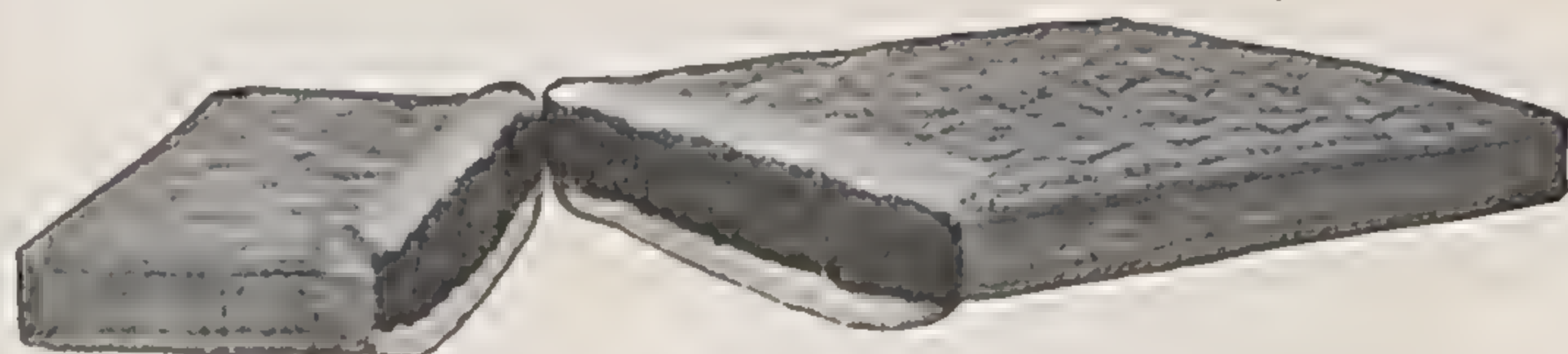
Our productions are known all over the land as standard of excellence and value.

The name Dougherty guarantees the refund to you of the full purchase price, if you should find the mattress is not made and filled exactly as we claim.

We will ship direct to you from our factory in a specially sterilized covering

The "French" Mattress

Used extensively in France and on the Continent. The most luxurious Mattress that can be made.



(CUT OPEN TO SHOW CONSTRUCTION)

Constructed of double super extra black drawings (horse hair), best obtainable, enveloped with carded fleece wool, top and bottom, covered with imported LeNouveau linen ticking, extra stitched edge. We recommend this mattress made in one piece.

Regular full size, price . **\$55.00**

Other sizes at proportionate prices.

Carefully packed (crated). Freight allowed to all points east of Mississippi River. Send for Free Booklet.

H. D. Dougherty & Co., Inc.

Warerooms: 1632 Chestnut St.

Factory: 17th and Indiana Ave.

PHILADELPHIA



ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

MOURNING FOR A CHILD

MRS. H. M. L.—Will you kindly give me suggestions about the etiquette of mourning for a child?

Ans.—The question of mourning is essentially a personal one, and is usually decided by individual feelings in the matter. It may be necessary to go into the world and try to interest oneself in the lives of others. If that is the case, very deep mourning is in bad taste. A heavy crape veil should never be seen in any place of amusement.

A mother who has lost a child is not expected to make formal calls, until she goes out of mourning.

It is usual now for parents to have an engraved card with a black border, saying that Mr. and Mrs. ——— wish to express their thanks for the kind sympathy extended to them in their bereavement. This card may be used in replying to the notes, flowers, and cards that are sent, if one is not equal to writing personal notes of thanks in reply to them. It is not necessary to re-

turn the calls made except by sending one's visiting card.

A HOME WEDDING

Miss G. M.—Will you please outline for me a detailed plan for a home wedding?

Ans.—In a home wedding, the first thing is to decide upon the room best suited for the ceremony. A room with a bay window is most desirable, for such a window makes an attractive space for an improvised altar. The background should be formed by grouping palms and potted flowers, or by erecting wire screens entwined with vines and flowers. In front of these should be placed an improvised altar-rail and a kneeling bench, behind which the clergyman should stand while performing the ceremony.

Smilax, branches, and other greens may be used to bank the mantelpiece. Assuming that the spot chosen for the ceremony is in the most imposing room, with as long a sweep as possible through which the wedding procession may pass, we suggest that boys make an aisle through the midst of the guests by holding long white ribbons. The respective families of the bride and groom take their places outside of the ribbons, on each side of the chancel.

If there is a door near the altar, the groom and the best man, as well as the clergyman, usually enter through it and take their places as in a church ceremony. Otherwise they walk up the aisle before the wedding march begins. A ring bearer is a pleasingly novel touch. The small boy chosen for this office should follow the groom, bearing the ring on a white satin cushion.

At a home wedding, recently, an oriental fashion was carried out, and the bride entered accompanied only by her bridesmaids, her father waiting near the altar ready to step forward and give her to the groom. The effect was charming and picturesque. When this plan is followed, the maid of honor leads by six paces, and the bride follows her, slightly in advance of the bridesmaids. If there are only two bridesmaids, they should walk close enough to seem to be on each side of the bride. When the bride enters on the arm of her father, the bridesmaids precede her to the altar.

If you have a large staff of servants for the wedding repast, it is a good plan to have small tables at which four or six guests may be seated. There should be a separate table for the bridal party, however, at which the best man sits at the left of the bride, then the maid of honor, clergyman, parents, and any important member of the families. The bridal table should have the bride's cake as a centerpiece.

HENRI BENDEL

We have received our full importation of

Gowns

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Novelties

10-12 West Fifty-Seventh St., New York City

REICH

Importers



Come and see our \$15.00 hat
553 Fifth Avenue
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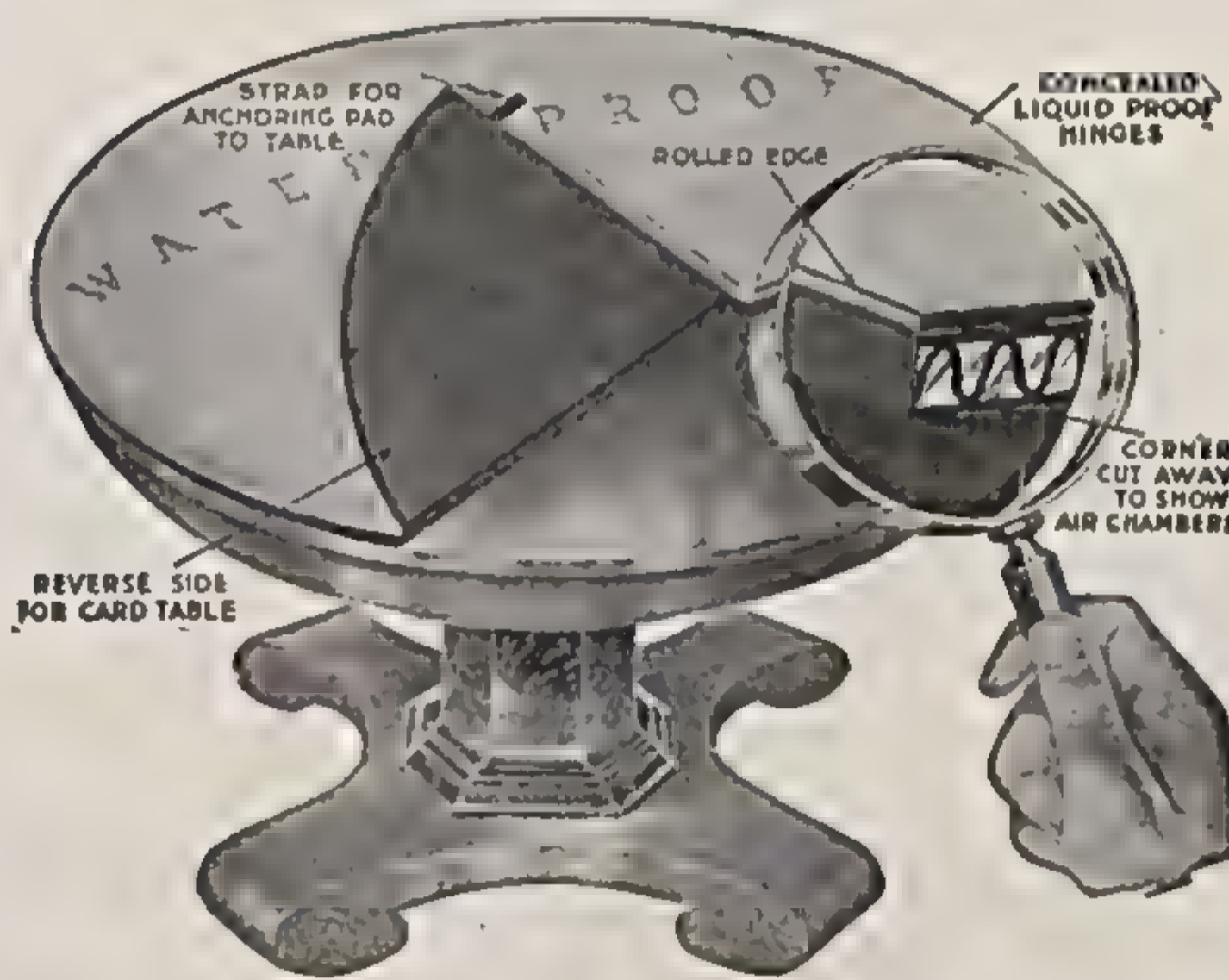


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EFROS**

Maison pour jeune
filles.

547 Fifth Avenue
1 East 45th Street

Spill a Gallon of Hot Gravy on the surface of a



★ McKay Ventilated Table Pad

and not a drop will reach your table, nor will any of it be absorbed by the pad. Wash the surface of the pad with soap and water, or a damp cloth and not a trace of the gravy will remain.

Ventilated Air Chambers absorb and carry away the heat, keeping the pad dry and sanitary, and entirely heat-proof.

Invert the pad, and the beautiful felt or flannel makes an excellent card table or study table out of your dining table.

Simply draw the looped straps into the crack at the center of the table and close or lock the table. The pad will then be firmly anchored in position and cannot slip nor slide.

No cut edges exposed. No stitches to break or gather dirt. "If there's a single stitch in the surface it's not a McKay."

A positive guarantee with every pad.

BEWARE OF IMITATIONS. Look for this TRADE MARK.

Write us for samples, booklet and dealer's name.

Lydon-Bricher Mfg. Co.

266 Central Ave.

MINNEAPOLIS, MINN.



Dr. J. Parker Pray's



No. 1932 Guaranteed under the FOOD
and DRUGS ACT June 30, 1908.
ESTABLISHED 1868.

ROSALINE

Cannot be detected, gives the face and nails a delicate rose tint that is truly beautiful. ROSALINE is not affected by perspiration or displaced by bathing. Jars, 25 cents.

DIAMOND NAIL ENAMEL

A powder free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box 25 & 50c.

CREAM VAN OLA

For softening and whitening the skin. Feeds and nourishes the tissues. Preserves a beautiful complexion and restores a faded one. Jars, 25 cents.

ONGOLINE

Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles, 50c.

HYGENIA

A refreshing and beneficial face powder for beautifying the skin. It will not clog the pores. Adhesive, spreads smoothly. Flesh and white. 50c a box.

GLORA LILY LOTION

An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Send stamp for illustrated catalogue of prices. Goods sent on receipt of price and 10c extra for postage.

DR. J. PARKER PRAY CO.
Sole Manufacturers and Proprietors
10 and 12 East 23d Street, New York



SELECT YOUR FURS BEFORE OCT. 10th SAVE 15%

Each year we offer to the subscribers of Vogue an early Fall discount on Furs.

If you will anticipate your requirements a few weeks ahead and take advantage of this Special Price Offer, you can buy the best quality correct style Furs for the coming season at 15% discount by ordering before Oct. 10th, 1914.

CORRECT FURS

You will find many beautiful Furs of different kinds illustrated, described and priced in our new Albrecht's "Fur Facts and Fashions" for the season of 1914-15.

This valuable book is not a Catalog—it is a Buyers' Fur Guide and contains a world of interesting information.

It tells you just what is the correct style and the proper kind of Fur to wear this season—also how to care for your Furs.

Albrecht Furs

1855
GUARANTEED

To those who KNOW Furs, the Albrecht Guaranty Bond of Certifying to the kind of Fur, the quality of material used, and the workmanship is an additional protection.

Those who do not know Furs, the Albrecht Guaranty Bond fully protects.

The Albrecht Quality label backed by 59 years' experience on each garment or muff is also for your guidance and is your assurance that the Fur you purchase is not only exactly as represented, but that the price is right.

SEND TODAY

The Big Fur Book that we will send you upon request illustrates over a thousand garments, neckpieces and muffs—it is a 54-page education on all varieties of Furs—contains just the kind of information you have always wanted.

In it you will find the latest designs and styles, and by sending now you can save 15%—a worthwhile reduction on your Furs. All Furs shipped subject to inspection at our risk.

In requesting this Fur Book you obligate yourself in no way—simply enclose 4c for postage. Write today. Please address us "Station F." Ask for Albrecht's "Fur Facts and Fashions" No. 15.



E. Albrecht & Son
Founded 1855
Albrecht Corner, St. Paul, Minn.

WHAT THEY SAY

A SOCIETY note of international importance is this: the Huertas have left Mexico for an indefinite stay abroad. And thereby hangs a tale,—a tale of shrewdness and wise provision for the future. Huerta, former dictator in Mexico, and thorn in the flesh of the administration of the United States, has been laying by pennies against this rainy day. He has laid by a fortune of ten million dollars or more. This is quite in keeping with the custom of other fallen dictators from the new world. Former presidents of Central and South American states, who were retired for the good of their countries, have dazzled Europe with their opulence. Their great wealth forms a striking contrast to the destitution of some of the kings and queens who have lost their thrones.

Ex-King Francis of Naples and his queen had to resort to the pawn shops; ex-King Milan of Servia used to lie in wait for friends from whom he could borrow a few dollars, and Napoleon III and ex-Empress Eugénie were not at all prepared to meet the world when they lost their throne in 1870; they were obliged to sell their personal jewels at auction. Now their jewels and others are passing to ex-rulers from the new world who enriched themselves while in office to be comfortable in exile.

MICROPHOTOGRAPHY

The fraudulent art dealer seems to be caught in the meshes of science. "Picture factories" in Europe have been working overtime to produce Corots, and "old masters," and anything else in fact that the trade would stand and that Americans would buy. It goes without saying that every art lover can not be an expert on forgery. But now we have the aid of microscopic photography, as perfected by Professor Laurie of Edinburgh. By a photograph many times enlarged it will be possible to determine differences between new and old paint, both by surface appearance and by differences due to varying methods of grinding the pigment.

But Professor Laurie has gone further than this. He has prepared lists of the characteristic pigments used in each era, and by careful investigation of colors, it is possible to fix the epoch of a picture. Thus if a so-called "old master" contains pigments not in use until the nineteenth century, the fraud is apparent at once. Again it is known that certain artists were in the habit of using certain colors, or colors peculiar to themselves and practically unused by other artists. Hence, if upon microscopic study a picture is found to contain these colors, the presumption is in favor of its authenticity.

A microphotograph may be preserved as long as desired, and thus be ready for consultation at a moment's notice. Science is once more shown to be a relentless foe of fraud.

A WORLD FREED FROM WORRY

It is not necessary for human beings to worry any more. Once upon a time,

they did a fair share of worrying, but now an insurance company has arisen to put an end to such nonsense. The golfer, for instance, is freed from his old-time fear, on account of the unpleasantness that might ensue, of removing a fellow-player's ear. The insurance company has removed the hazard! The policyholder has his damages and lawyers' fees paid for him, and all for four dollars a year. Whether this results in more reckless playing remains to be seen. In any case, the player need no longer worry about the outcome. And worry, we are told, claims more victims than gout or any other popular malady.

This public-spirited insurance company is not satisfied with merely setting the golfer's conscience at rest. It proposes, also, to make life one long, sweet dream for milady who wears ropes of pearls. Pearls are fragile and necklaces have a way of becoming unstrung and falling on the floor. The danger in the ballroom is not from pilfering fingers, but from clumsy feet. In such a case, the company makes good the loss; a few pearls, more or less, trampled under foot, give no concern to the wise policyholder. Through the beneficence of the insurance company, casting pearls before swine is likely to become a popular sport. This is true philanthropy (and at a good per cent.). But, on second thought, would not life be robbed of half its joy if we had nothing to worry about?

"SNAKES ALIVE!"

Cruel and unusual punishment is forbidden by the constitution of the United States, and yet it has recently been inflicted, and we have no case, though the abuse has been aimed at one of our tenderest spots—our slang. It is an Englishman who has committed the offense by publishing a book, "Passing English of the Victorian Era," in which he boldly ventures to define and describe American slang. The sinner is Mr. J. Redding Ware, and he ought to know better. No native would be rash enough to undertake such a philological task, for though, of course, no one uses slang, every one understands that what Matthew Arnold calls "sweet reasonableness" is its sufficient justification. But to Mr. Ware, these picturesque expressions which come from nobody knows where can all be analyzed and explained. The poor man is certainly "up against it," as we (not he) would

say. "Sakes alive" becomes with Mr. Ware, "snakes alive," and means "danger." A "chump" is "a youth (as a rule) who is in anyway cheated out of his money—especially by the so-called gentler sex." "Gee," he says, "is an oath-like expression, first syllable of Jerusalem." Why not of Jehovah or Jemina?

We might be tempted to "whoop-up" the book for its unconscious humor, except that we remember he defines "whoop-up" as "to tune a musical instrument." All of this remains one of the schoolboy's translation of *pas à deux* as "father of twins."



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OCTOBER 1

Autumn Patterns

A display of 250 patterns, Vogue's own editorial selection of models—together with a multitude of suggestions about new materials, trimmings and accessories. These patterns are chosen for the woman who wishes to lift practical, simple, inexpensive gowning above the dead level of the commonplace. For a complete announcement of this great Autumn Pattern Number turn to page 8.

OCTOBER 15

Winter Fashions

A leisurely, comprehensive review of the new Winter mode in its every essential detail. This number tells you what to buy and where to shop—and how to make your money gain for you the greatest possible distinction in gowns, suits and hats. Also in the Winter Fashions Number you will find the new corsets, shoes, slippers, veils, gloves and furs.

NOVEMBER 1

Autumn Shopping

All New York will be in this number—all the best things from all the new stocks of all the best shops. A personally conducted tour through the little shops and the big stores; furthermore, Vogue's Shopping Service will buy for you without charge anything shown in this number, or in any other number, thus bringing the best New York shops to your door, no matter where you are.

SPEAK TO YOUR NEWSDEALER

To make quite sure of these three particularly important numbers, speak *now* to your newsdealer. Unlike other magazines, Vogue, is not fully "returnable" by the individual dealer to his big central magazine agency. Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand even one more copy of Vogue than he positively expects to sell. But, by warning him in advance, he will be glad to put your Vogue on his order and to reserve it until you call.

IF YOUR VOGUE SEEMS LATE

Many readers do us a great favor, on occasion, by notifying us when Vogue is late in their cities. We are not less anxious than you to see that you receive each number in time. This autumn, however, a few of Vogue's issues are being published two or three days later than usual. For instance, do not expect the Autumn Pattern Number before September 28th, the Winter Fashions Number before October 12th, or the Shopping Number before October 26th. Before notifying us, therefore, please wait long enough to give each number a fair chance to arrive.

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WHAT THEY READ

ALTHOUGH a few popular novelists are mysteriously permitted to live on and earn from the indiscriminating not only bread and butter, but champagne and motor-cars, it is reported that the public appetite for fiction is declining. Fiction, as a matter of fact, has for a good many years past undertaken to usurp the function and field of most other literary forms. It has been for many readers not only fiction, but science, philosophy, politics, even poetry, and, of course, criticism.

Perhaps no literary form has suffered greater loss of popularity through the invasion of other fields by the novel, than the essay. Ten years ago it was hard to find a sale for a volume of essays unless the subjects treated were of really momentous current importance, and scores of such volumes containing the reprints of public addresses and papers of one kind or another by men conspicuous in politics, education, and science have fallen still-born from the press.

During the first three quarters of the nineteenth century, the essay was a well-recognized and widely popular literary form. Eminent thinkers chose it as their favorite mode of self-expression, and some volumes of nineteenth century essays are still important intellectual influences. The significant volumes of the kind, however, published within the last forty years, are far fewer, at least in proportion to the total contemporary literary product of the English-speaking peoples, than those of the preceding seventy-five years. Indeed, the literary essay appraising an important writer's works, character, or influence, had, a dozen years ago, almost disappeared from the lists of the publishers. Essays dealing with life and the aspects of letters are now reappearing, and men of many kinds are seeking to express themselves through this form of literature. It is sound instinct that leads the reading public to prefer the works of masters to the mere discussion of such works by men who are not acknowledged as masters, and the essay in criticism, except as a mere brief appraisal of books for the convenience of those who look for guidance as to what is worth reading in current literature, is not likely to regain its vogue, unless such men as was Robert Louis Stevenson take to discussing their contemporaries or their predecessors, near or remote, or so able a critic as Mr. Brownell will give us a new volume.

It seems probable, however, that the more cultivated part of the reading public is again disposed to lend ear with interest to the discursive essay on life and letters when it embodies the views of an

interesting mind. Such a mind need not necessarily be powerful or widely known, but it must have some quality of distinction, perhaps, above all, a genuine sincerity. The essay of this sort must also have essential grace of form, if it is to be accepted by lovers of literature.

REINTRODUCING THE ESSAY

LITTLE ESSAYS IN LITERATURE AND LIFE, by PROFESSOR RICHARD BURTON, is a good example of such matter. The author's way of looking at things is interesting, and while he seems to take Oscar Wilde too seriously, perhaps to overrate Mark Twain, and certainly to undervalue Walt Whitman, he has the gift of saying really weighty and significant things about a great variety of subjects. His volume of more than three hundred and fifty solidly printed pages contains few essays of more than fifteen hundred words, yet there is not one of his more than sixty papers which is without something likely to do more than merely please the reader. One feels, meanwhile, that the author is, above all things, pleasing himself, which, after all, is one secret of successful writing. There must be several thousand “professors” of one thing or another in this country who are supposed to have ideas and the power of self-expression in literary form, but we trust that they shall not all be moved to write by the renewed vogue of the essay. That, indeed, would drive us back to fiction. (New York: The Century Co., \$1.25 net.)

THE UNITED STATES AND PEACE, by WILLIAM H. TAFT, is a volume of four essays by one of the two living ex-presidents, prepared at the instigation of the New York Peace Society, with an explanatory foreword by Mr. Hamilton Holt. Mr. Taft discusses successively the “Monroe Doctrine,” federal protection of aliens under treaty rights, “Arbitration Treaties, and Experiments in Federation.” It is notable that Mr. Taft is at his best in discussing legal and constitutional questions, and at something much less than his best when he treats of partizan political questions. This volume shows him throughout at his best, for it has little or nothing to do with partizan politics.

As to the Monroe Doctrine, he is far from thinking it “played out,” and he believes it makes for peace, though he acknowledges that its final sanction must be found in naval and military force. He argues for the constitutionality of legislation placing in the federal courts

(Continued on page 92)

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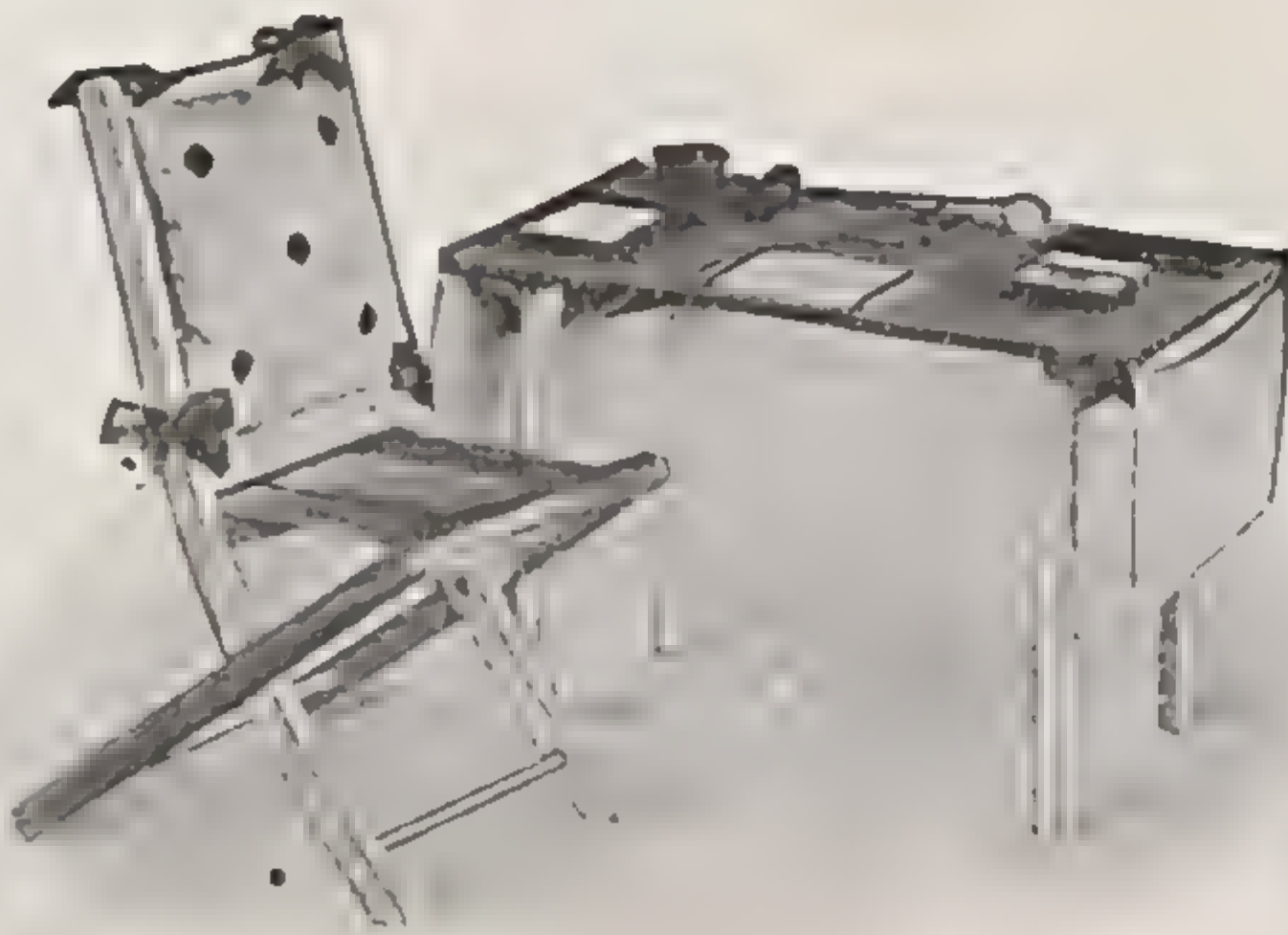
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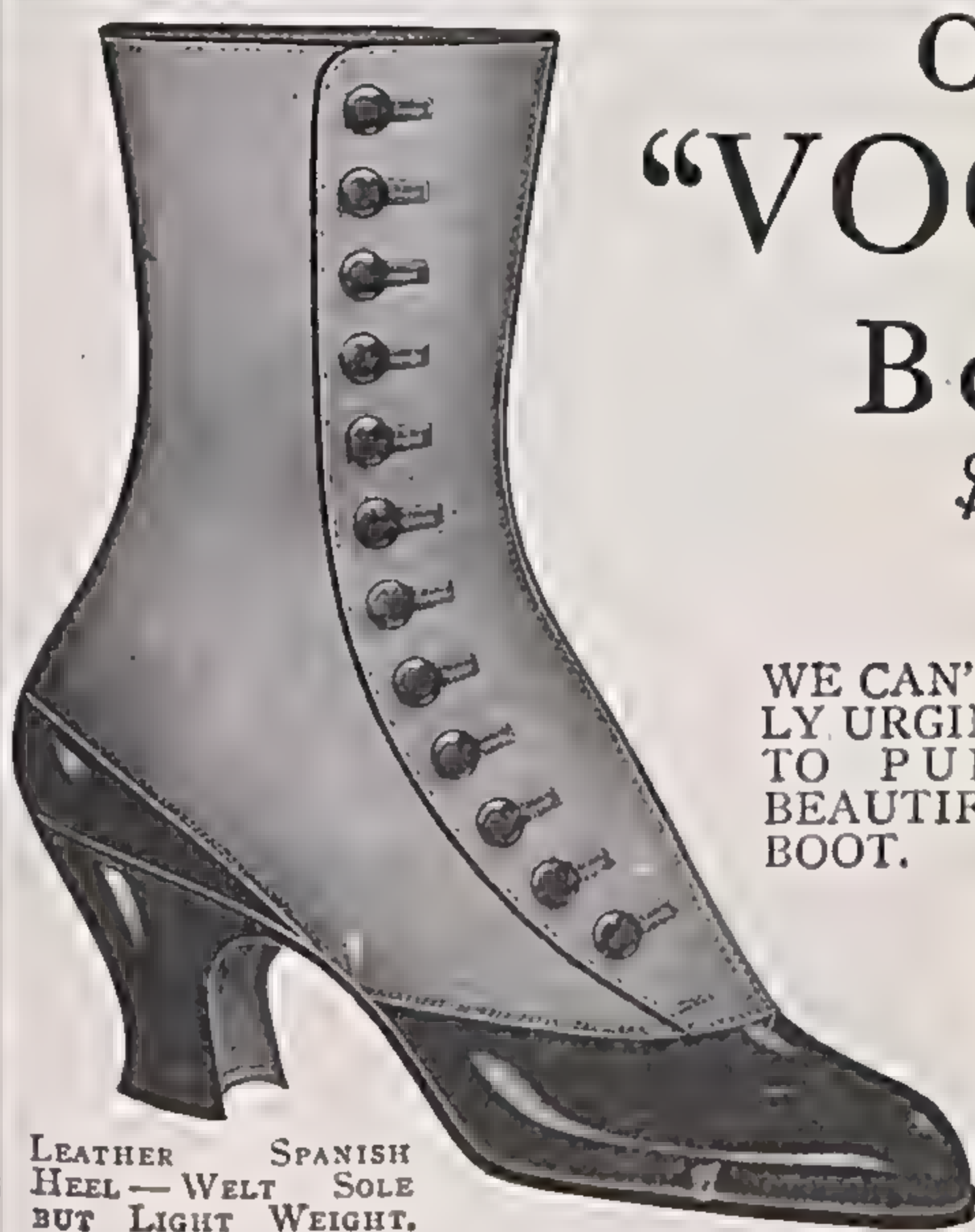
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(Continued from page 90)

the trial of persons criminally offending against aliens, a matter periodically debated whenever some foreign power seeks to call the federal government to account for outrages committed upon aliens within the jurisdiction of a state of the union. The essay on "Arbitration Treaties" is significant because the present administration has been extremely busy in negotiating such treaties, some of which may perhaps be rejected by the Senate.

In discussing "Experiments in Federation," Mr. Taft cautiously leads up to Tennyson's poetic idea of "the federation of the world." This small but significant and important volume deserves a thoughtful and respectful hearing from the nation at whose head Mr. Taft so recently stood. (New York: Charles Scribner's Sons, \$1 net.)

ESSAYS AND MISCELLANIES, by JOSEPH S. AUERBACH, is a New York lawyer's views on politics, life, and books, with an introduction by Mr. Joseph H. Choate. The most significant of these essays is one calling upon the Democratic Party to repudiate the supposed executive usurpations of ex-President Roosevelt, among them his conduct in aiding to bring about the separation of Panama from Colombia, for which act the present administration now seeks to make amends. (New York: Harper and Brothers; two volumes, cloth, \$3.)

WHAT IS IT TO BE EDUCATED? by C. HANFORD HENDERSON, among the most pregnant chapters of which are those on "Religion," "Bread-and-Butter," "Spirit," "The Life Force," and "Live Your Own Life," is, in some sort, a sequel to his highly successful book, "Education and the Larger Life." Dr. Henderson is deeply imbued with oriental philosophy, and he seems to have accepted as his main rule of faith and practise a modification of oriental mysticism, something closely akin to the creative evolutionary idea with which M. Bergson has so much interested thinkers in both hemispheres. This view of life permeates his whole book, but by no means vitiates it as a whole for any save, perhaps, the pure materialist. The book develops a philosophy of education and of life from early childhood, or in the main early boyhood, since it is chiefly concerned with boys up to the age of twenty-one.

Dr. Henderson is at war with current miseducation, with its neglect of religious training, with its distracting diversity of interests, with its slighting of subjects for the sake of "points" that entitle the student to college entrance, with its substitution of a few competitive games for an effective all-round physical training, and with its failure to take account of the things of the spirit. He would have the education of the boy up to fourteen spiritual and physical rather than intellectual. He would have the high school years cut down to three, and the college course of like duration, and he would not insist upon much that is now required for college entrance and graduation. He rates mathematics high, however, and would have more of that subject required than is now demanded of the non-technical college student. Latin and Greek, he thinks, are only for the few who need them. He wisely insists that literature shall be read for the joy and the nourishment of the spirit, not "studied" as now for discipline of the mind. Between high school and college he would like the youth to have his *Wanderjahr*, and under the socialistic régime to which he looks forward, he thinks this might be the privilege of all boys, and, presumably, all girls.

Dr. Henderson seems to think there are few occupations in which his truly educated youth could engage. He dismisses one after another, selling by sample, the legal profession, and medicine, yet most of us believe that all of these occupations may be both useful and honorable. For one purely commercial physician or surgeon there must be at least two who have a far higher view of their profession. It is not impossible to sell goods by sample and remain an honest and useful man, and there are even fairly successful lawyers of tender conscience. In a world such as ours one merit of right living lies in the fact that there are many temptations to wrong living, and Dr. Henderson's squeamish teaching has a somewhat sickly aspect beside John Milton's manful cry, "I care not for a cloistered virtue."

When Dr. Henderson comes to the question of sex, which he discusses in a rarely interesting fashion, recognizing its spiritual as well as its physical significance and acknowledging cordially the high function of parenthood, he insists with unusual heat upon the right of man or woman, married or single, to abstain from aiding in the continuance of the race. Dr. Henderson, we believe, is a bachelor, and his chapter on "The Life Force" leaves the impression that he believes celibacy is a higher state than matrimony, though he does not directly say so. Most American readers will think some of the assertions, and a few of the implications in this chapter clearly unwholesome.

The author's style, and he has an admirable passage on this subject, is nearly perfect for his purposes. It is absolutely clear and consecutive, restrained, yet often eloquent, distinguished in diction, and lightened with an agreeable humor. He is never obscure, but he is not afraid of what Earle happily calls "the weighty sentence." No doubt he has discovered on page seventy-eight, the following sentence in which a slightly misplaced order, while not involving obscurity, suggests a humorous absurdity: "At least once a day, and preferably once after each meal, a child should be taught to brush his teeth and wash out his mouth." This, indeed, implies "line upon line and precept upon precept." (Boston and New York: Houghton Mifflin Company, \$1.50 net.)

ON BOARD THE GOOD SHIP EARTH: A SURVEY OF WORLD PROBLEMS, by HERBERT QUICK, will be found a most lively, interesting, thoughtful, and broad-minded discussion of many things now interesting mankind. Mr. Quick seems to have accepted the principle of the single tax, or at least to have recognized as sound the notion that the poverty accompanying progress is intimately related to the private monopoly of economic rent. He discusses our various "perils," white, black, yellow, and party-colored, and he hints at the need for a world administered as a whole, not as the possession of many nations with selfish interests which they imagine antagonistic to those of all others. He would, however, by no means dispense with a high type of patriotism. A sane, cheerful, helpful book, by one whose mind lives up to his name. (Indianapolis: The Bobbs Merrill Company, \$1.25 net.)

HITHER AND YON

A CROSS SIBERIA ALONE, by MRS. JOHN CLARENCE LEE, is an agreeably written narrative of a somewhat unusual adventure. The author, a Philadelphian who had been at Shanghai marrying her daughter to an American naval officer, persisted in stopping

(Continued on page 94)



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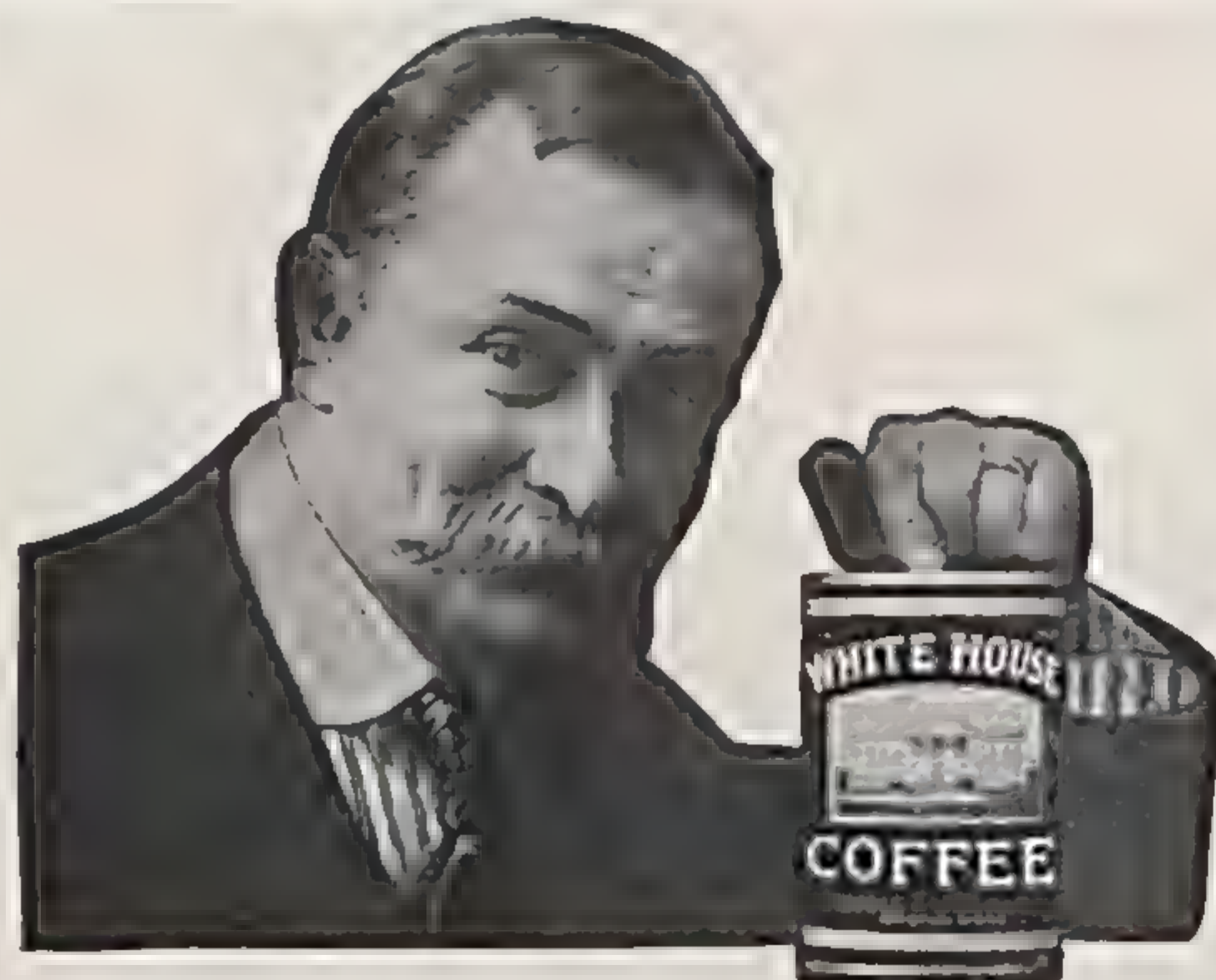
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WHAT THEY READ

(Continued from page 92)

at Irkutsk and other points in her journey by rail to St. Petersburg. She found Irkutsk an unattractive place where she could hardly show her face in the hotel dining-room without being fairly besieged by men, but she met with a vast deal of kindness from persons of one sort or another, and came through the experience none the worse in body, mind, or estate, except that caused by paying hotel rates of about \$6 a day. Tomsk she found kindly, but muddy, and other places yielded her food for thought and matter for most agreeable writing. The general impression left by her book is that a woman alone in Siberia excites about as much interest as a white person of normal inches would excite among the pigmies of central Africa. (New York: John Lane Company, \$1.35 net.)

THE CANOE AND THE SADDLE, OR KLALAM AND KLIKATAT, by THEODORE WINTHROP, revives, under the editorship of John H. Williams, a book that used to be talked about along with "Two Years before the Mast" and "The Oregon Trail," though it has shown no such staying powers as those admirable masterpieces. Mr. Williams, whose home is at Tacoma, Washington, has undertaken the republication of Winthrop's youthful book of travel as a labor of love. He has added to it Winthrop's "Western Letters and Journal," now for the first time published, and has graced it with an excellent preface called "Introduction," and has illustrated it with considerable more than one hundred pictures, sixteen of them color-plates, and many others beautifully reproduced photographs of noble scenery. The presswork is that of a local printer at Portland, Oregon, and it is in the main excellent, though unfortunately a lack of the finest typographical taste has resulted in an ill-balanced title-page. The cover is of maroon cloth with a handsome white parchment back upon which the title and a charming vignette appear in gold, and the arms of the Winthrops adorn it.

It must be owned, in spite of a charming, youthful freshness in the text, that Winthrop's style in this volume is much of the time trying in the extreme, and with little of the promise seen by Winthrop's admirers in "Love on Skates" and "Cecil Dreeme," both of which titles, by the way, Mr. Williams misquotes, doubtless through a typographical blunder. The letters and journal, especially the former, show that Winthrop could write in a simple and unaffected fashion when he did not think himself bound to assume a literary style and attempt to be witty in every other line. Mr. Williams has done well to revive the book, even with all its faults upon its head, and it deserves to have at his friendly hands a new lease of life, since it shows the Oregon of 1853 through the eyes of as fine a young fellow as any that went to the awful sacrifice of the Civil War. The frontispiece portrait of Winthrop is singularly interesting, and several of the color-plates have much charm. (Tacoma: John H. Williams, \$5 net.)

MY LIFE WITH THE ESKIMO, by VILHJALMUR STEFANSSON, deserves to rank with the best books of the explorers, whether arctic or tropic, and although the volume extends to more than five hundred royal octavo pages, there is little that any intelligent reader would care to skip. With unerring sense of proportion Mr. Stefansson has resisted the temptation to enlarge upon the interesting difficulties of his approach to the North American arctic, though much of what he has given us

of these preliminaries will be found almost as well worth reading as his narrative of actual experience in contact with the people of the far north. While yet within easy striking distance of white settlements, he came in contact with Christianized Eskimos whose conception of the essentials of religion would appear grotesquely funny were it not at once pathetic and a curious commentary on a good deal of Christianity such as we all know at home. He met with a couple of Eskimos who had deliberately deserted two of their near relatives in desperate peril, although the male deserter prided himself upon always saying grace at meals, and believed his Christianity, mainly a matter of prohibitions, the real thing in religion. At the same time a whole settlement of Eskimos would not stir abroad to rescue the deserted folk until the full twenty-four hours of Sunday had passed.

Of course, the most important fruit of Stefansson's journey was his year in contact with the "Blond Eskimo" of the Victoria Land region. His discovery of these folk was gravely questioned by experts and others, but only the most cynical of Doubting Thomases could fail to see the sincerity of his jotted records and of his fuller narrative. He apparently believes these people to be descendants of the vanished Norse settlers of Greenland, who went to that region more than nine hundred years ago, and may have reached the present home of the Blond Eskimo before the discovery of America by Columbus.

Nothing could be more delightful than Stefansson's account of the first Eskimos whom he encountered that were unacquainted with white men, and of their subsequently taking of him to their near neighbors, the Blond Eskimos. He found these people, who had never heard of Christianity, rich in the essential Christian virtues, and possessed of what he calls admirable breeding, a most charming tact, warm natural affection, and a generously hospitable instinct. His significant deduction from his contact with modern men of the Stone Age is that what we usually call Christian charity was borne in the hearts of men thousands of years before the pyramids were built. Stefansson writes charmingly, with a fine simplicity of diction and directness of style, with abundant imagination, and with a delightful humor. His self-sufficient Indian guide employed in part of the journey furnishes plenty of fun, and the humor of the Eskimos themselves helps to freshen and lighten the narrative. There is much in this record of close daily personal contact with primitive "savages" to puncture the pride of civilized men. As an appendix of significant importance, the volume contains the report on the natural history collections made in the course of the expedition. (New York: The Macmillan Company, \$4 net.)

THROUGH THE EYES OF NOVELISTS

THE GOLDFISH, which appears anonymously and declares itself in its subtitle to be "the confessions of a successful man," seems plainly enough the work of a lawyer whose professional or social opportunities, or both, have enabled him to learn much concerning the intimate details of fashionable life in New York. A large law practise as a corporation attorney has enabled the autobiographic narrator to make a place for himself and his family as part of the great social world. His income, of about \$75,000 a year, often fails to meet his personal and domestic expenses, for he is living in a society where many spend twice as much and some more

(Continued on page 96)

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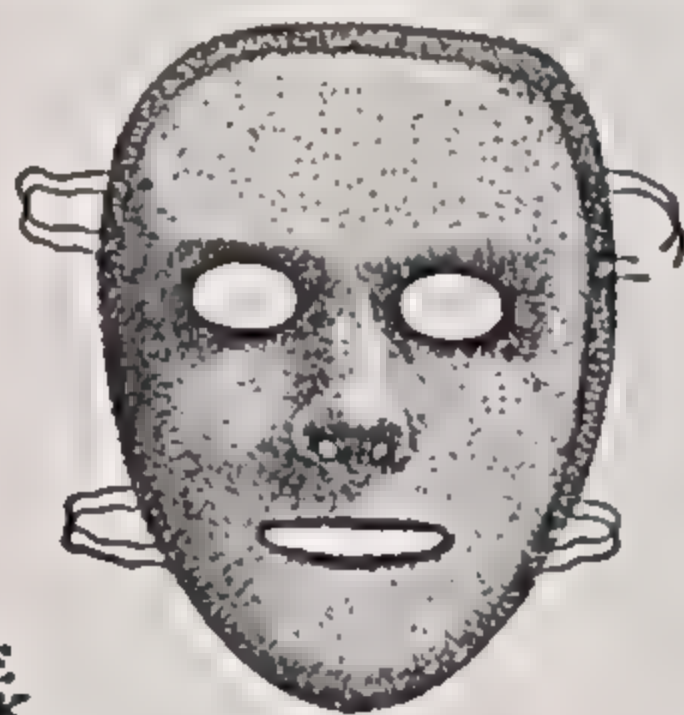


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WHAT THEY READ

(Continued from page 94)

than ten times as much. The expense account of the family is given in minute detail.

Thoroughly disillusioned, the autobiographer tells us that his professional success has resulted not so much from legal ability as from his cleverness in using the skill of others at a minimum price and in finding business through his social relations. He sees little of his family, is disappointed in his son and daughters, and beholds his wife wearing herself out in the vain pursuit of rich husbands for her daughters and social consideration for herself.

The husband finds the dinners to which he has to go dull, the men at his own club empty and selfish, the splendors and luxuries of his daily life wearisome, and yet he is putting all he earns and the interest of his savings into this unprofitable career. In the midst of all this he discovers that his chief stenographer is getting more out of life on \$5,000 a year than he on fifteen times as much, and actually saving more annually in hard cash. The social life of the time, the business morals, the literature and the amusements, all furnish this disillusioned man a chance to free his mind. He concludes that the game is not worth the candle, but it would be unfair to the reader to say how he decides to better the bad bargain he has made with the world. (New York: The Century Co., \$1.30 net.)

NOTHING ELSE MATTERS, by WILLIAM SAMUEL JOHNSON, author of "Glamourie," is written in the unusual style that repelled some readers from the latter book, and like that book, it contains many things that such readers are the worse for having missed. Mr. Johnson is a lawyer of New York, resident in one of the Westchester suburbs, and this volume and its predecessor are the outcome of his recent, rather prolonged residence in Paris. In "Nothing Else Matters," Mr. Johnson has mingled philosophy, love, and the charms of Paris. There is even a villain and a bit of plot, while the women of the story are charmingly indicated. "The Childe," too, is an excellent Yale person without the purely practical mind and temperament that Harvard ascribes to the sons of Eli. As to the villain, he is pretty terrific, and his first appearance on the scene as the victim of Parisian apaches gives opportunity for the liveliest scene in the book. It must be owned that Mr. Johnson's prelude, and the next chapter, entitled "Initiation," are likely to leave the average reader with a puzzled wonder as to what it all means. Later come bits of adventure very well executed, descriptive passages rich in impressionistic charm, wise snatches of criticism, and philosophic musings that go very deep. (New York: Mitchell Kennerley, \$1.25 net.)

THE LAST SHOT, by FREDERICK PALMER, attempts to be at once a novel of considerable scope set against the background of a great war, a succession of military scenes and incidents, and a pamphlet in favor of universal peace. Mr. Palmer, who is a war correspondent of varied experience, seeks to give the epic touch to his story by imitating Tolstoy's method in "War and Peace," of introducing realistic scenes from march and barrack-room, camp and trench, but Mr. Palmer lacks the great master's power of fusing the real and the imaginary into an artistic whole, lacks his large humor and his sympathetic imagination. The result is admirably realistic scenes, many of which will delight the reader and live long in his memory, some very good fooling

among the troops, bits of genuine eloquence, but on the whole a fragmentary effect, as of scenes reproduced from the correspondent's notebook. There are fine bits of portraiture, a dozen at least, there are brave attempts to show character in the making, but hardly a single personality, not even the delightful Lanstron, can be said to stand forth as a full-length and detailed portrait. One feels that Mr. Palmer proposed to himself the making of a great novel, but succeeded in producing little more than a brilliant succession of scenes and incidents, and a fascinating gallery of portraits. (New York: Charles Scribner's Sons, \$1.35 net.)

Note. Protest has been made by Mr. and Mrs. Kinney, through their publishers, Frederick A. Stokes Company, that Vogue was unwarranted in assuming in its review of their book, "The Dance," that they themselves are teachers of dancing. Mr. and Mrs. Kinney hold recognized positions as painters, and Vogue regrets that it has, through this error, done less than justice to the book as a discussion of dancing from the point of view of the artist.

BOOKS RECEIVED

"John Ward, M.D.," by Charles Vale; a story dealing with the phenomenon once called second sight, and depicting several strong and well-wrought characters. (New York: Mitchell Kennerley, \$1.25 net.)

"Prunella, or Love in a Dutch Garden," by Laurence Housman and Granville Barker; a modern variant of the old Italian masque, attractively bound in a cover reproducing an old-fashioned sampler. (New York: Duffield and Company, \$1 net.)

"Fool of April," by Justin Huntley McCarthy; a tale of adventure. (New York: John Lane Company, \$1.35 net.)

"The Wasp," by Theodore Goodridge Roberts; a tale of wild adventure in the days when English filibusters of the seventeenth century thought any Spanish ship or any Spanish-American town fair game. (New York: G. W. Dillingham Company, \$1.25 net.)

"The Soul of Life, or What Is Love," by David Lisle; being a story of illicit and other passion, with the scene laid in the fashionable and the Bohemian life of Paris; published in England under the subtitle. (New York: Frederick A. Stokes Company, \$1.25 net.)

"Frosty Ferguson, Strategist," by Lowell Hardy, with illustrations by Will Crawford; a short story reprinted from a magazine. (New York: John Lane Company, 50 cents net.)

"Nurses for Our Neighbors," by Dr. Alfred Worcester, A.M., M.D., being a history of nursing here and abroad. (Boston and New York: Houghton Mifflin Company, \$1.25 net.)

"Complete Auction Bridge," by A. R. Metcalfe, the bridge editor of a Chicago newspaper; a handsome little volume with thirty-nine illustrative deals, and well-condensed text. (Chicago: Browne and Howell Co., \$1.50 net.)

"Whitehead's Conventions of Auction Bridge, the Latest Developments of the Principles of Bidding and Play," by Wilbur C. Whitehead, edited by R. F. Foster. (New York: Frederick A. Stokes Company, \$1.25 net.)

"The Club Woman's Handybook of Programs and Club Managements," by Kate Louise Roberts; a little volume intended to aid those who have to provide work and amusement for women's literary clubs. (New York: Funk and Wagnalls Company, 75 cents net.)



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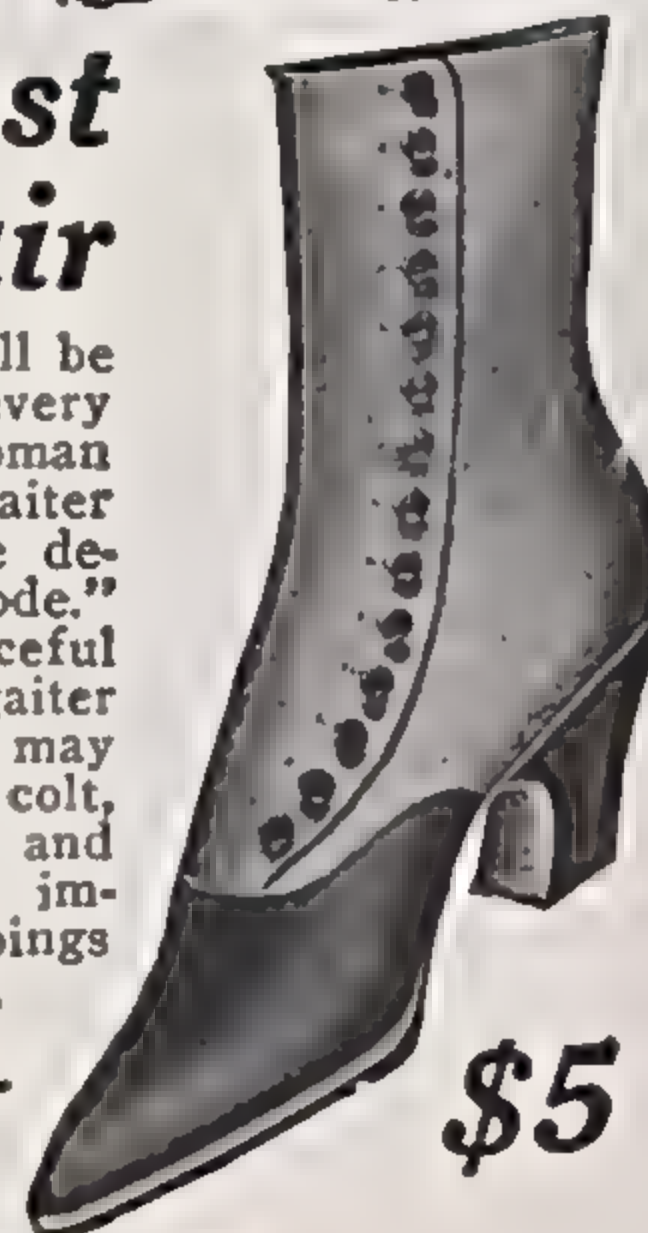
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Vying with the brightness of the gardens, there blossomed forth twenty-five shimmering golden globes, swaying in the breeze like huge flowers on slender stems

The FÊTE of the FLYING SPHERES

(Continued from page 37)

higher until lost in the blue ether, as if pointing out the route to be taken by the spheres. The balloons were now straining at their leashes and giving the soldiers a difficult task to keep them in bounds, for by this time the sand bags had been discarded for the most part, and the passenger baskets had been attached in their places.

Now the moment of the start was at hand, and toy balloons were sent up to test the direction and force of the wind. This, of course, was an all-important factor, for it determined whether it would be a short race, to be stopped at the Atlantic shore, or whether it would prove a more exciting contest across the southern continent, or even in Africa.

THE START OF THE AIR-WOMEN

The entries were brought up to the starting post one by one. Two aviators mounted to the basket of each, for aviators usually travel in pairs. Well to the fore was to be seen the "Stella IV," the entry of the women's Stella Club. This carried Mme. Goldschmidt, expert aeronaut, as pilot, and Mlle. Jeanne Tissot as passenger. They were surrounded by a bevy of feminine friends who had gathered to see them off and wish them *bon voyage*. Foremost among the group stood Mme. Surcouf, the president of the Stella Club, which has the honor of being the first and only women's aeronautic club at the present time.

Skilfully and expeditiously the soldiers performed the difficult operation of guiding the struggling balloon containing some thousands of cubic yards of gas through a maze of other balloons and ropes to the open space before the grand-stand. The two women aeronauts mounted with the aid of many friendly hands and entered their basket cage. A tiny, restricted cage it was, affording barely room for the daring feminine captain and first mate of the air craft. It was but waist high and had narrow lockers for seats; some extra wraps, a camera, maps, glasses, compass, and aneroid barometer were all the equipment for this journey to the clouds. The flag of the Stella Club, a single gold star on a white field, was run up on one side, the French tricolor waved from the other side of the sphere, midway in the netting, and the aneroid

barometer and the thermometer swung in the netting just over the heads of the air-women.

There was nothing of the spectacular sporting costume in the garb of these feminine aeronauts, for one dresses now for an aerial excursion across Europe as one would dress for a journey by train. They leaned over the side of their basket cage and smilingly waved *au revoir* as the golden balloon glided away high out over Paris, until it became but a black speck against the sky.

Another feminine sky pilot took out the "Stella Filante" with a man as passenger, a member of the Aéro-Club of France. Then, one by one, the various competitors, German, French, Italian, Swiss, Belgian, and Dutch—for this was an international meet—were sent off, each accompanied by the strains of the national air of its pilot. Each aeronaut was armed with an official permit which allowed him to land in Germany if the wind should carry him that way, for even at the time of this race, before the war clouds filled the sky, the Germans were wont to turn suspicious eyes on balloons that sailed out of France.

AERIAL TRAGEDY

A hint of the tragedy that ever lurks on the trail of the conquerors of the air, grimly abiding its swift moment of havoc, was not lacking in this race. A French balloon, its pilot three times winner of the "Grand Prix" of the club, rose with splendid grace, but did not rise quite high enough. The airmen rushed to throw out their ballast, but it was too late. Into a clump of trees brushed the balloon, and with a hopeless rent and torn ropes it came rushing across the flower beds and dropped among the agonized crowd, while a handful of rent fragments of silk, all that remained of a *beau ballon*, fluttered among the trees. The Red Cross contingent was quickly at work, and the two gallant airmen, who fortunately escaped with only minor injuries, were borne away on stretchers.

The old proverb holds good to-day,—they who explore the kingdom of the sun do so at the peril of broken wings, but on this journey no serious accidents befell, and these ships of the air came safely to earth in various parts of Normandy, England, and Wales.

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A S S E L N b y H I M

(Continued from page 41)

the clubman. However, he who finds it to his liking may elect to adopt one club which is congenial on account of his particular line of sport, another as a convenient place for the down-town luncheon, a college club, and a club which plays up to some one of his individual fads. In clubdom it is only the first step, the paying of the entrance fees, which costs a great deal. As a rule, the annual dues at the best New York clubs are from seventy-five to one hundred dollars a year. The dues for college and downtown clubs are less than this, however, and many of the country clubs require only a summer subscription, while others, which include various special sports, are quite expensive. Five hundred dollars a year would pay the dues at a sufficient number of clubs.

THE ITEM OF CLOTHES

In partitioning off an income the item of clothes is always a great consideration, although an entirely new wardrobe need not be purchased each year. A great deal of care should be exercised in regard to evening clothes, and there should always be at least four suits of evening clothes ready to wear. At the beginning of each season, a business suit should be provided, but only every other year need a morning coat be selected, although new trousers for wear with this coat must be purchased often. Hats, boots, and top-coats must, of course, be renewed often enough to keep them always smart and fresh looking.

If a good tailor and the best and smartest shops are patronized many investments in the matter of clothes are not necessary, as there is not much variation in men's fashions, and it is not comfortable to have a superfluous amount of clothing about one's rooms. It seems to me that a young man may be safe in allowing one thousand dollars a year for clothing bills. This makes round figures of from six to eight thousand for all the necessities of life and out of an income of fifteen thousand leaves seven thousand dollars for incidental expenses and for pleasure.

In regard to entertaining—to enlarge upon a subject to which I have already referred—the bachelor, especially, can rejoice in the present fad for the dance, for if once during the season he gives, say, an afternoon dance at a fashionable restaurant, or at one of the best hotels, it is an excellent social investment. To such an affair he may easily invite as many as four hundred guests, and the ballroom with lights and service is supplied at an almost nominal cost. Refreshments, which generally consist at such an affair of tea and punch and, perhaps, something stronger for the men—but not champagne—small cakes, sandwiches, bonbons and so forth, may be contracted for as a part of the total bill. A colored band is best although it is the most expensive nowadays, at least the one I know of, which is most in demand, is expensive. I am sure, judging from my experience last year, that a dance given in this way would not cost more than six hundred dollars, exclusive of any sum paid to exhibition dancers.

THE ECONOMICAL MOTOR

The expense of keeping a car depends upon its original cost, the amount paid to the chauffeur in case a man does not drive his own car, the amount paid at the garage, and, last and most serious, the total of the "incidentals." Comparing the car with the horse and the garage with the stable, I have found, with all the incidentals, tires, repairs, and accessories, that it is much more economical and satisfactory to keep a motor than

to keep a horse and carriage. Much depends upon the care of either, of course. For instance, I never take any of my cars out on stormy nights, as I prefer to take a taxi rather than subject my own cars to the storm.

A DIMINISHING HAZARD

At one time, a great source of expense and annoyance was the "joy-ride" indulged in by employees of the garage, but that is now reduced to a minimum hazard, and I found in the old days just as much hazard with horses and dishonest coachmen and grooms; indeed, there were just as many "joy-rides" then as there are now. My horses were always lamed, or sick, or something else; equipment had to be constantly renewed; and at the end of a few years I had nothing to show for the original investment. Let horses become crippled or old, and they can never be sold, but a market can always be found for a second-hand car.

It seems, however, that the hero of one of the new books, "The Goldfish," finds it hard to get along on seventy-five thousand dollars a year; but he has a wife and daughters. Also, he is a man after the heart of the fiction editor. From recent books it would seem that all men in society and Wall Street must smoke fat, black cigars and must have an unquenchable thirst, must keep a half dozen or more motors—perhaps around fifty—in their garages, and must put up with an impossible valet. Also, it would seem that the society hero is always a bounder and what is called in England a "rotter," the sort that one feels inclined to kick; or if he is not a bounder he is a silly ass. Indeed, story writing has become such a routine, all-after-the-same-pattern affair that in a recent short story Edna Ferber began with an amusing capitulation of formulas for certain kinds of tales.

OUT OF A CLEAR SKY

Since my last paper—written on a yacht, anchored far from civilization—contemporaneous history has shown more rapid changes than the pictures in a cinematograph. On a peaceful Sunday in August, war was declared in Europe. Even then I thought it could only be a matter of a few weeks, and that diplomacy would smooth matters over, and I still hope that by the time this appears there will be a more cheerful outlook. In my foreign mail I have received two letters dated the Thursday before that ill-fated Sunday. One of them was from Paris, and there was not the least hint of any excitement there, except that caused by the dénouement in the famous Caillaux case, and plans were being made for Deauville, for Ostend, for Aix, and for Carlsbad. The other was from an American friend, long a resident of Great Britain, and he was at his place in Scotland, by the shores of the North Sea. He was to have a house filled with friends from Brussels, some Americans, a Belgian countess, and one of our titled countrywomen whose husband is an Austrian. They were to come the following day for two weeks and were to be succeeded by other guests. The greatest cloud of worry on his horizon seemed to be in regard to the shade of silk stockings needed for his footmen—black is, of course, used for ordinary livery, but he had planned something a bit original, but perfectly conventional. His footmen, perhaps, have gone to the war, and he, himself, is probably bottled up with his friends—he lives on the coast of a closed harbor.

(Continued on page 104)



A skin you love to touch

Why it is so rare

A skin you love to touch is rarely found because so few people understand the skin and its needs.

Begin now to take your skin seriously.

You can make it what you would love to have it by using the following treatment regularly.

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Just before retiring, work up a warm water lather of Woodbury's Facial Soap and rub it into the skin gently until the skin is softened, the pores opened and the face feels fresh and clean. Rinse in cooler water, then apply cold water—the colder the better—for a full minute. Whenever possible, rub your face for a few minutes with a piece of ice. Always dry the skin thoroughly.

Use this treatment persistently for ten days or two weeks and your skin will show a marked improvement. Use Woodbury's regularly thereafter, and before long your skin will take on that finer texture, that greater freshness and clearness of "a skin you love to touch."

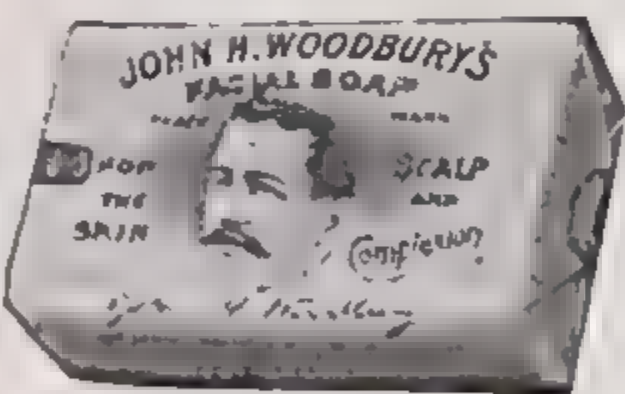
Woodbury's Facial Soap is the work of a skin specialist. It costs 25c. a cake. No one hesitates at the price after their first cake. Tear out the illustration of the cake below and put it in your purse as a reminder to get Woodbury's today.

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Illustration of a reproduction of a Polonaise Rug of the early XVII Century

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THE Polonaise Rugs, probably woven under the supervision of the Persian Court of Shah Abbas, represent the highest types of Iranian, Saracenic and Mongolian influence in combination.

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My Own Skin Nutrient \$1.50
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Will feed the tissues and make the skin firm.

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Astringent and healing. Will smooth out the little wrinkles that annoy you. Men should use it after shaving.

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Is a real beautifier, absolutely pure and healing.

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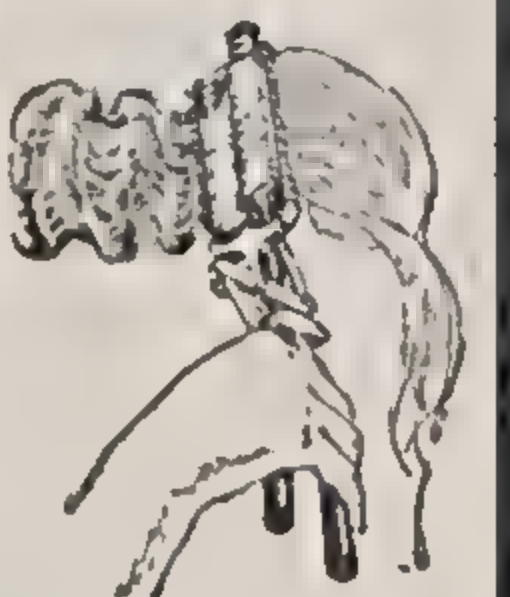
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S O C I E T Y

Died

NEW YORK

Butler.—On August 20, at the New York Hospital, Franklin Crosby Butler.

Clarke.—On August 1, at his residence, Hyde Hall, Cooperstown, N. Y., George Hyde Clarke.

Crain.—On August 20, at her summer residence in Cullenwood, Hannah A. Crain, widow of the late Dunham Jones Crain.

Draper.—On August 16, at the home of her stepson, Dr. William K. Draper, in Mt. Kisco, Ruth Dana Draper, widow of the late Dr. William H. Draper.

Lewis.—On August 4, at his residence in Bedford, N. Y., Percy Pyne Lewis.

Morales.—On August 1, in Panama, E. A. Morales, Jr., son of the Panaman Minister to the United States.

Morgan.—On August 4, at the residence of her son-in-law, Rudolph H. Kissel, in Morristown, N. J., Caroline Fellowes Morgan, widow of the late David Pierce Morgan.

Redmond.—On August 13, at her summer residence in Newport, R. I., Lydia S. Redmond, wife of Henry Redmond.

Rose.—On August 9, at Los Angeles, Cal., George Rose.

Whiting.—On July 31, at her residence in Flushing, Maria Antonia Whiting, widow of the late Walter Bradley Whiting.

PROVIDENCE

Binney.—On August 9, at her summer home in Newport, Josephine Angier Binney.

RICHMOND

Bidgood.—On August 15, at her residence, Sallie C. Bidgood, widow of the late George Langhorne Bidgood.

WASHINGTON

Bradford.—On August 4, at the Naval Hospital in Chelsea, Mass., Rear-admiral Royal Bird Bradford, U. S. N.

Sweitzer.—On August 20, Helen M. Sweitzer, widow of the late General Nelson B. Sweitzer.

Wilson.—On August 6, at the White House, Washington, D. C., Helen Louise Wilson, wife of President Woodrow Wilson.

Engagements

NEW YORK

Brown-Thorne.—Miss Evelyn Brown, daughter of Mr. and Mrs. James Brown, to Mr. Francis Burrill Thorne, son of Mr. and Mrs. Edwin Thorne.

Cammann-Fairchild.—Miss Cornelia deLancey Cammann, daughter of Mr. and Mrs. Charles L. Cammann, Jr., to Mr. William S. Fairchild, son of Mr. and Mrs. Samuel W. Fairchild.

Duane-Jones.—Miss Katherine Duane, daughter of Mrs. James May Duane, to Mr. William Strother Jones, Jr.

Glover-Johnson.—Miss Katherine Sturges Glover, daughter of Mrs. William B. Glover, to Mr. Allen A. Johnson, son of Mr. Gilbert H. Johnson.

Gould-Oldham.—Miss Emily Pierrepont Gould, daughter of Mrs. James H. Gould, to the Rev. G. Ashton Oldham, rector of St. Luke's Episcopal Church.

Hepburn-Emmet.—Miss Beulah Eaton Hepburn, daughter of Mr. and Mrs. A. Barton Hepburn, to Lieutenant Robert R. M. Emmet, U. S. N., son of Colonel and Mrs. Robert Temple Emmet.

Ralli-Allen.—Miss Ione Ralli, second daughter of Mr. and Mrs. Anthony P. Ralli, to Mr. Henry Butler Allen, of Philadelphia, son of Mr. and Mrs. Franklin Allen, of Greenfield, Massachusetts.

Sabine-Coles.—Miss Alice Sabine, daughter of the late Bishop William T. Sabine and a sister of Mrs. O. F. Lewis, of New Rochelle, to Mr. Francis Woodward Coles, Jr., of Tarrytown.

BOSTON

Johnson-Dietz.—Miss Barbara Bancroft Johnson, daughter of Mr. and Mrs. Edward Jewett Johnson, of Winchester, Massachusetts, to Mr. Robert Edwin Dietz, 2d, son of Mr. and Mrs. John Edwin Dietz, of New York.

PHILADELPHIA

Hunter-Kelly.—Miss Sarah M. Hunter, daughter of Mrs. L. G. C. Hunter, to Mr. Thomas Smith Kelly, son of Mrs. John H. Whitaker and grandson of Mr. and Mrs. Charles D. Barney.

Mederos-Coxe.—Miss Mercedes Mederos, of Havana, Cuba, to Mr. Francis Travis Coxe, son of Mr. and Mrs. Marcellus Coxe and first secretary of the American Legation in Honduras.

Morris-MacLeod.—Miss Mary Paul Morris, daughter of Mr. and Mrs. William P. Morris, to Mr. Cameron MacLeod, son of Mr. and Mrs. William MacLeod, of Westwood, Massachusetts.

PITTSBURGH

Wood-Lyne.—Miss Helen Foster Wood, daughter of the late Alan W. Wood, to Mr. Robert Addison Lyne, son of Mr. Wickliffe C. Lyne.

SAN FRANCISCO

Hammer-Miller.—Miss Delphina Livingston Hammer, daughter of Mr. and Mrs. Alfred E. Hammer, of Branford, Connecticut, to Mr. Carlton Earle Miller, son of Mrs. H. P. Miller, of Santa Barbara, California.

SAVANNAH

Cole-Waring.—Miss Susie Cole, daughter of Mr. and Mrs. William A. Winburn, to Dr. Antonio J. Waring.

Weddings

NEW YORK

Adams-Wagstaff.—On September 12, in Christ Episcopal Church, at West Islip, Long Island, Mr. John Fairchild Adams, son of Mr. and Mrs. Horatio Adams, and Miss Margaret Wagstaff, daughter of Colonel and Mrs. Alfred Wagstaff.

Bogert-Pearson.—On September 5, at Newport, Mr. Beverly Bogert and Miss Josephine Pearson, daughter of Mrs. Frederick Pearson.

Gardner-Morgan.—On September 12, at Princeton, Mr. Henry Burchell Gardner, son of the late Dr. Alfred W. Gardner, and Miss Sarah Spencer Morgan, daughter of Mr. and Mrs. Junius Spencer Morgan and niece of the late J. Pierpont Morgan.

Griswold-Turnure.—On September 12, in Trinity Church, at Lenox, Massachusetts, Mr. Roger Wolcott Griswold, son of Mr. and Mrs. Matthew Griswold, of Erie, Pennsylvania, and Miss Mary Mildred Turnure, daughter of Mr. and Mrs. George Evans Turnure.

Harrison-Cook.—On August 19, at the residence of the bride's parents, in Trenton, New Jersey, Mr. Carter H. Harrison, Jr., son of Mayor Harrison of Chicago, and Miss Lucy Brady Cook, daughter of Mr. and Mrs. Charles Howell Cook.

Pennington-Damrosch.—On September 5, at the summer residence of the bride's parents, Westport-on-the-Lake, Mr. Hall Pleasants Pennington, son of Mr. and Mrs. Josias Pennington, of Baltimore, and Miss Alice Blaine Damrosch, daughter of Mr. and Mrs. Walter Damrosch.

BOSTON

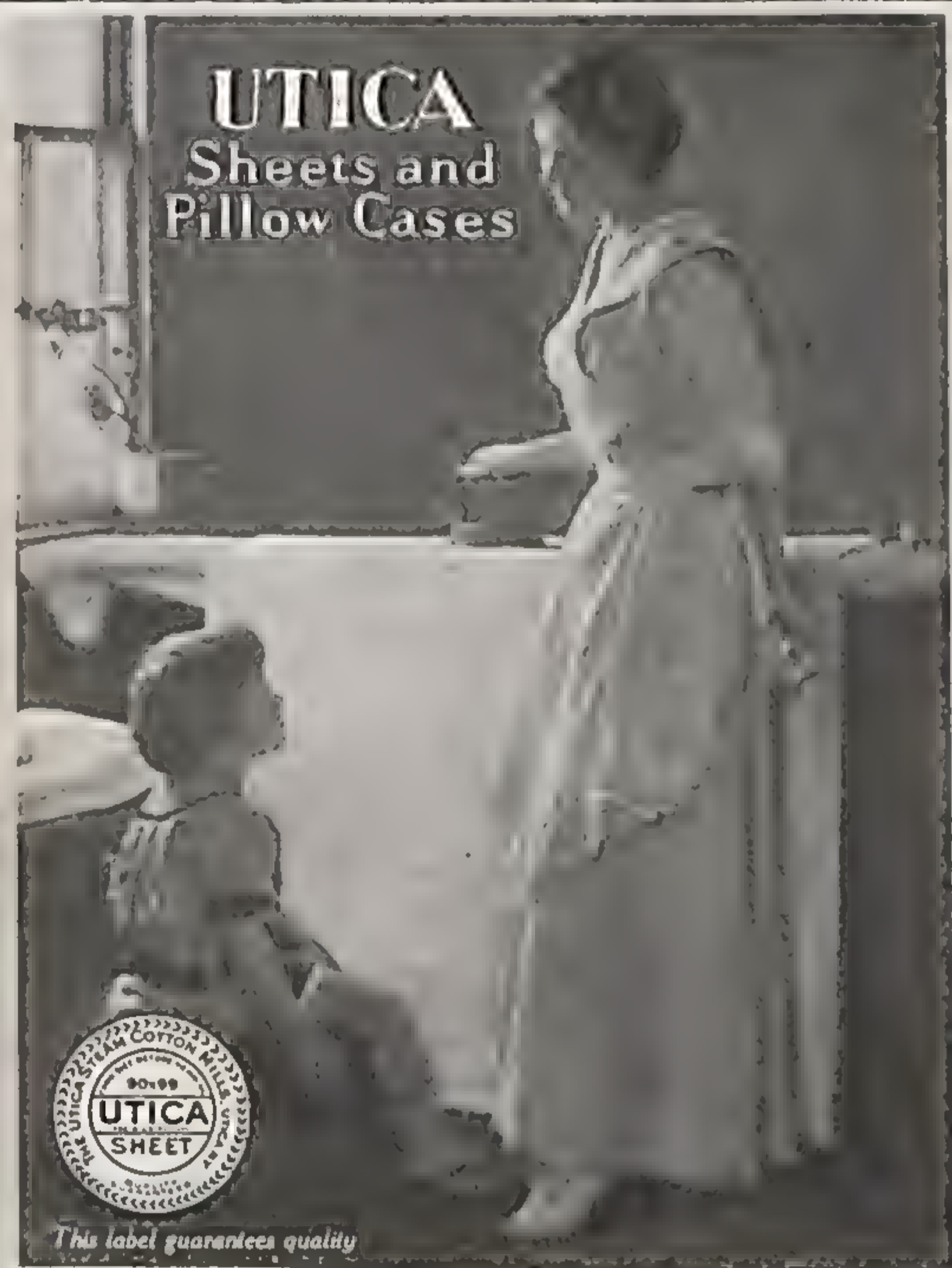
Grosvenor-Burnett.—On September 16, in Peterboro, New Hampshire, Mr. William Grosvenor, of Providence, Rhode Island, and Miss Mary Burnett, daughter of the late Charles Burnett of Southboro, Massachusetts.

(Continued on page 104)

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Eau de Cologne Imperiale

Standard quality—of such crystal clarity that the full bottle looks empty.

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Unusual importations in a great variety of weaves and shades.



No. 42. Woodhurst Scotch Golf Sock in subtle plaids of Lovats and Grays. Hand-loomed of the purest wool produced. \$2.50 the pair.

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No. 163M. White English Derby Ribbed Tennis Sock of Pure Australian wool. Plain, \$1.00. With self or colored clocks, \$1.50 the pair.

No. 145M. Hand-colored English wool and lustre sock. In Oxford or Heather mixtures. \$1.50 the pair.

No. 43. Wren-Ladies white Ribbed Golf Hose with turn-over tops in blue, rose or purple. Made in Scotland. \$3.50 the pair.

No. 77. Finest Scotch wool ribbed Stockings in Oxford, lovat and heather mixtures. Also in black, white, blue, green or purple. \$3.00 the pair.

No. 44. Fornley. Pure Shetland Wool Golf Hose. Soft and Comfortable. In gray or brown mixtures. \$5.00 the pair.

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NEW YORK

S O C I E T Y

(Continued from page 102)

PHILADELPHIA

O'Neill-Lippincott.—On August 5, at Jamestown, Rhode Island, Mr. William O'Neill and Miss Marianna Lippincott, daughter of Mr. and Mrs. J. Bertram Lippincott.

Weddings to Come

NEW YORK

Ingersoll-Cunningham.—On October 8, in Grace Church Chantry, Miss Theresa Van den H. Ingersoll, daughter of Mr. Colin Macrae Ingersoll, to Dr. John H. Cunningham, of Boston.

Livingston-Davis.—On September 26, in St. Paul's Church, at Tivoli, New York, Miss Laura S. Livingston, daughter of Mrs. Robert R. Livingston, to Mr. Howland S. Davis, son of Mr. and Mrs. Howland Davis, of New York.

Rice-Harvey.—On September 16, in Christ Church, at New Brunswick, Miss Sally Neilson Rice, daughter of Judge and Mrs. J. Kearny Rice, of New Brunswick, to Mr. Harold C. Harvey, of Trenton, son of Mr. and Mrs. Alexander Harvey, of London.

Watson-Frelinghuysen.—On October 3, in the Episcopal Church, at Islip, Long Island, Miss Mai Duncan Watson, daughter of Mr. and Mrs. Walter Watson, to Mr. Frederick T. Frelinghuysen.

Young-Hine.—On November 10, in St. Thomas's Church, Miss Sibyl E. Young, daughter of Mr. and Mrs. Edward L. Young, to Mr. Lyman N. Hine, son of Mr. and Mrs. Francis L. Hine.

BALTIMORE

Donaldson-Hemphill.—In October, Miss Charlotte M. Donaldson, daughter of the late Frederick B. Donaldson and Mrs.

Donaldson, of Lawyers Hill, Maryland, and Mr. James Hemphill, son of Mr. and Mrs. E. Dallet Hemphill.

BOSTON

Lee-Sargent.—On September 26, at Beverly Farms, Miss Margery Lee, daughter of Mr. and Mrs. George Lee, to Mr. Francis W. Sargent, Jr.

Reed-Townsend.—On September 29, at the country residence of Miss Reed, Great Barrington, Massachusetts, Miss Edith Reed, daughter of the late Charles Reed, of New York, to Mr. Richard S. Townsend, of Brookline, Massachusetts.

CHICAGO

Butler-Ryerson.—On October 6, Miss Nora Butler, daughter of Mr. and Mrs. Morton Butler, of Evanston, Illinois, to Mr. Edward L. Ryerson, Jr., son of Mr. and Mrs. Edward L. Ryerson.

Knott-Dangler.—On October 3, Miss Lucy Alexander Knott, daughter of Mr. and Mrs. Henry I. Knott, to Mr. David Dangler, son of Mr. Charles I. Dangler.

PHILADELPHIA

Denniston-Booth.—On October 10, Miss Leanora Denniston, daughter of Mrs. Edward Evans Denniston, to Mr. Henry D. Booth, Jr., son of Mr. and Mrs. Henry D. Booth, of Germantown.

Glover-Millett.—On October 31, at the summer residence of the bride's parents, in Fairfield, Connecticut, Miss Harriet Coleman Glover, daughter of Mr. and Mrs. Henry Sheaff Glover, to Mr. Gardner Willard Millett.

Musser-Eckert.—On September 26, at the summer home of the bride's mother, in Dorset, Vermont, Miss Agnes H. Musser, daughter of Mrs. John H. Musser, to Mr. Samuel B. Eckert, Jr., son of Mr. and Mrs. Samuel B. Eckert.

A S S E E N b y H I M

(Continued from page 100)

In regard to American society, I think what has been done at Newport since war was declared is a sufficient answer to the oft repeated slander that our fashionable women think of nothing but amusing themselves.

A BALL FOREGONE

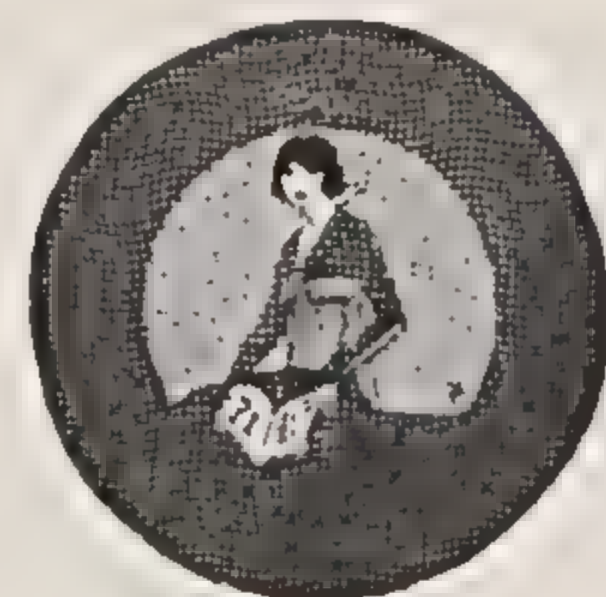
Mrs. Stuyvesant Fish gave up her flower ball on account of the war and in respect to the mourning at the White House, but rather than have any hardship fall upon the costumers and caterers and tradespeople who were making preparations for the ball a great fête for the Red Cross was planned in lieu of it. There were tableaux by the most beautiful women of the Newport colony, dancing, music, and feasting, but with the purpose of rendering aid to the Red Cross. Mrs. Vanderbilt gave "The Breakers," her palace on Bellevue Avenue, for the entertainment, and Mrs. Ogden Mills, Mrs. Arthur Curtiss James, Mrs. August Belmont, Mrs. William K. Vanderbilt, Jr., Miss Wetmore, Mrs. George D. Widener, Mrs. J. Francis A. Clark, Mrs. Howard G. Cushing, and others of the Newport women cooperated in the work. Mrs. French Vanderbilt, Mrs. Pembroke Jones, and several hostesses decided to postpone their entertainments, and Lady Granard, who had just arrived in this country on a visit to her mother, Mrs. Ogden Mills, left by the next ship for England, to

engage in Red Cross work abroad.

As for European society women, we have heard of the enlistment of such women as Mrs. George Law, Countess Széchenyi, Mrs. Spender-Clay, Mrs. John Astor, Lady Beatty, Lady Cheylesmore, Mrs. William K. Vanderbilt, and Lady Arthur Paget in the work of the Red Cross. The yacht cruise was disbanded and the International Cup race called off. In fact, society has given up its amusements and its time to help in the cause of aiding the wounded and providing for the orphans and widows.

OTHER TIMES, OTHER MANNERS

All the captains of finance and multi-millionaires went deep down in their pockets to assist stranded Americans abroad. Perhaps some of the Newport hostesses are not in a remote degree personally interested in the conflict raging across the sea, and perhaps London and Paris did not stop in their entertaining either during our Civil War or later when we had our little brush with Spain, but the American woman and the American man of to-day are broad-minded and tactful. England once, it is true, fiddled and danced at Brussels until the booming of cannon changed the scene of revelry into one of speedy rushing to meet the enemy on the field of Waterloo, but now we have developed more serious views of war—other times, other manners.



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Regardless of who or what you are, whether young or old, weak or strong, rich or poor, plain or pretty, the Swoboda System of conscious evolution can make you better. It can give you an intense, thrilling and pulsating nature; it can increase your very life.

Why Be Old, tired, weak and easily exhausted at any age? My system can render you active, strong, energetic and youthful without fail.

Nothing Appeals To A Man so much in a woman as good health, abundant vitality, tirelessness, a wholesome body, a cheerful mind, a pleasing manner and a happy expression. The thoroughly healthy, vigorous, wholesome and womanly woman is the one who succeeds in every walk of life.

Are You Satisfied With Your Life? The Swoboda System will show you how to gain the perfect, beautiful development, the poise and grace, a beautiful complexion and figure, a fascinating personality and great personal magnetism which control others and draw to you admiration, affection, success and give happiness.

Have You Good Reason To Be Satisfied With Your Life? Are you getting the most happiness, satisfaction and admiration out of your every day's existence? Are not other women obtaining better results simply because they possess to a higher degree some characteristics or quality which Nature has failed to develop for you? Why not through my system cause Nature to do for you what you desire and need? Why not let me show you how to develop yourself and attract not only a higher class of men and women, but the better side of every one with whom you come in contact as well?

Why Not Always Be At Your Best? If you are thin, I promise to increase your weight and develop your flesh. If you are fat, I can reduce your figure and weight. If you are run down, weak, nervous, anxious, apprehensive, hysterical, sluggish, easily tired, lifeless, or if you are discouraged, lose hope and have the blues, I promise you perfect health, an abundance of reserve energy, and to make you tireless, strong, physically perfect, courageous and self-reliant, thus to increase your powers of life.

Become Superior To Other Women. The Swoboda System can make a better woman of you physically, mentally, and in every way. It causes a greater activity of the forces of life which in you are partially dormant thus compelling them to become more alive and positive and enabling you to grow and evolutionize to a higher state of perfection. The Swoboda System can do more for you than you can imagine. It can make a new and superior woman of you. I not only promise it, but I guarantee it. The Swoboda System of conscious evolution can give you a figure, health and magnetism over which men enthuse and other women envy. It can so vitalize every organ, tissue and cell of your body as to make the mere act of living a joy.

The New Swoboda System Of Conscious Evolution For Women requires no drugs, no appliances, no dieting, no study, no loss of time and no inconvenience. There is nothing to worry you. It gives ideal mental and physical conditions, through the use of newly discovered natural laws, which govern the life and development of the cells. It generates vitality, strengthens the heart, energizes the nerves, creates perfect digestion and circulation, eradicates all mental and physical sluggishness, purifies the blood, puts color in the cheeks, life and sparkle in the eyes, and makes life successful and worth living.

Why Live An Inferior Life?

I know that I can prove to you by demonstration that you are only half as well, strong, vigorous and tireless as you can be; only half as attractive, beautiful and fascinating as you may be, and that your personal magnetism is less than half of what it must be to enable you to achieve real success and happiness.

The Swoboda System is the result of a discovery I made in the human body. It has revolutionized the methods and possibilities of perfecting the mind and

body. It does not stop with mere primary effects, but it proceeds into the realm of organic evolution by producing secondary and tertiary reactions. You never will know what it is to be really and fully alive until you have given the new Swoboda System of conscious evolution for women a trial. **The Swoboda System** is no experiment. More than two hundred thousand have tested it successfully.

My new copyrighted book is free. It explains the Swoboda System of conscious evolution and the human body as it has never been explained before. It will startle, educate and enlighten you.

My book is not a dry treatise on anatomy and physiology; it tells in a highly interesting and simple manner just what you have always wanted to know about yourself.

You will cherish this book for having given you the first real understanding of your body and mind. It shows how you may be able to obtain a superior life; it explains how you may make use of natural laws for your own advantage.

My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose in my book. It also explains the dangers of exercise and of excessive deep breathing.

Unless you already know all about the new Swoboda System of Conscious Evolution for Women, you should lose no time in securing my free book. It will give you information which you will value, because it will open new avenues through which you may become successful in satisfying your most intense desires.

I offer my system on a basis which makes it impossible for you to lose a single penny. My guarantee is startling, specific, positive and fraud-proof.

Write for my **Free Book** and full particulars to-day before it slips your mind. Make up your mind to at least learn the facts concerning the **New Swoboda System of Conscious Evolution for Women.** Address

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Dresses, Coats, Suits, Skirts, Blouses, Negligees

Manufactured in my own atelier and sold directly to you without intervening profits. Consequently

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A PORTRAIT PAINTER AT TWENTY-ONE

PROBABLY he who would achieve success as a portrait painter sets her aspirations as perilously high as any who follows art. Every one knows tales to dissuade. How refreshing is it, then, to hear an instance of the usual story reversed. A short stretch, a sure, steady run, and a tale of success upon success. "Just add, 'a girl of twenty-one did it,' and the fairy tale is labeled," was the scoffing comment of a well-known connoisseur in art to a group of people at an exhibition in a Fifth Avenue gallery one day not long ago. He was challenged, however, to go and see, and the party headed for an uptown art colony.

Entering one of a row of low, gable-roofed buildings, they reached the loft studios by a seemingly interminable flight of stairs. As the door of the studio opened, a waning light blurred the lesser details of the interior of the room, and the canvas folk, grouped here and there in the corners and against the wall, seemed to step back into the half-shadow. Only an easel in the middle of the room stood forth persistently, and a young girl, in an enveloping smock of somber brown which threw into relief her pale gold hair, walked back from the easel with a sigh, loath to stop painting. The light was too poor, however, to do more that day, and the painter became hostess.

BETTY PETERS, ARTIST

The critic's eyes persisted in turning from the canvases back to the very



Miss Betty Peters, though a girl of but twenty-one, has already achieved much success as a portrait painter

youthful profile bent over the teacups. Only the hands explained, and they were convincing, as the hands of an artist always are. Betty Peters was the name of this slim, blonde girl whose pictures have not only been accepted, but hung at recent exhibitions of the Academy of Design.

Though she was born in Paris, and spent her early life in Baltimore, Betty Peters is essentially a New Yorker, for it was in New York that her artistic training began, and it is there that she has achieved her successes in very rapid order.

The canvases held the attention of the sceptical critic, but the real triumph came when he espied two portraits, orders for which he had expected to secure for a well-known foreign painter. His surprise was followed by his sincere congratulations to this girl of twenty-one.

who had painted such convincing portraits. He came to vindicate his scepticism, he remained to praise.

TWO YEARS TO PROMINENCE

Miss Peters first came into prominence when her "Brown of Nevada" was hung at the spring exhibition at the Academy of Design two years ago. Many people saw and were struck by the forceful yet restrained way the artist had rendered the personality of the rugged plainsman. The painting resulted in an order from Mr. J. Dunbar Wright, himself a landscape painter, who liked the way the subject was handled, and asked her to paint his own portrait. As a result, the picture was painted the following winter.

This is a three-quarter-length portrait which is very happy in its expression of the personality of the sitter, with his characteristically erect and military carriage.

Miss Peters's first public commission was the portrait of the late Gustav Schwab for the Chamber of Commerce, of which he was president at one time. This was a particularly difficult order as it had to be done from documents as it were, a collection of portraits, no one of which was to be followed absolutely.

All last season Miss Peters worked faithfully in her studio and completed nine portraits. In June, at the end of this successful season, she went to Boston, as she had been given a commission to paint a portrait of Governor David I. Walsh for the Executive Chamber.



Miss Peters's portrait of Mr. J. Dunbar Wright, who held an exhibition of his landscapes at the Folsom Galleries last season

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IF YOUR VOGUE SEEMS LATE

Despite our warning that the Autumn numbers of Vogue are being published slightly later than usual this year, a number of subscribers have written to complain about the late receipt of copies. Please do not write until you have given your copy at least four to five days' grace.



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THE PARIS OPENINGS

(Continued from page 31)

MARTIAL ET ARMAND

Martial et Armand are not so drastic. A full skirt and a short they do favor, but they endeavor to placate us by hanging beneath it a narrow underskirt. True, one very rarely catches a glimpse of this underskirt, and its sole object seems to be to make the wearer take short, mincing steps.

This house, too, is making many one-piece dresses,—some with full skirts shirred on at the curve of the hips, others with skirts which attain fulness by means of gores or a circular cut. Some are in the old princess style. Their newest sleeve introduces fulness at the elbow, but many are merely tight and long.

This house uses much cloth, particularly a new cloth called "*drap de Londres*," and a heavy silk faille. Here white broadcloth and sealskin are very effectively combined. A great many of the frocks are of silk, and these are usually shown with mantles of velvet, wide and loose, which are generally lined with matching satin and are fur-trimmed.

The Martial et Armand muffs are enormous, are made of the material of the coat, and are banded with fur. They are the round, typical bolster muffs. Broadtail, black astrakhan, skunk, and sealskin are favored.

DŒUILLET

Dœuillet, too, declares for the skirt wide at the hem and short. Skirts and coats alike have the circular flare. Dœuillet, Chéruit, and Martial et Armand are of one mind as to the one-piece frock, though Dœuillet perhaps shows more cut on strictly princess lines. Then, too, there are skirts shirred on at the curve of the hips, with the waist part loose over bust and waist-line. The prevailing materials here are silks, particularly faille. For street suits this heavy silk and *velours de laine* hold about equal favor. Evening gowns have their quota of tulle, pearls, and beads.

CALLOT

Callot Sœurs are employing beyond other designs the smart, one-piece, *moyen âge* dress, with round neck and long sleeves. All Callot skirts are very short, some as much as eight inches from the ground, and some are really wide at the hem. Some are flat in the front, slightly draped on the hips, and full in the back. Others are flat in the front and the back, with a godet flare on the hips. In general, skirts are wide in effect just above the knees than at the hem or top—quite a different silhouette from that of Chéruit. The narrow underskirt is still used by this house, and often has over it a tunic opened at the front and falling from two to five inches below it. This produces a unique effect. These will be shown in the October 1 Vogue.

Tailored frocks are made by Callot Sœurs of a variety of materials—cloth, moire, faille, velvet, serge, and *velours de laine*. Jackets are of all lengths, and many of them have flat backs with three seams and a godet flare at the hips. Separate coats of velvet extend half way to the knees, with fur bordering all the edges; the backs are flat and seamed, and there is a very pronounced godet flare at the hips. In the sleeves of coats, too, there is much scope for choice. They are made in kimono fashion or are seamed at the shoulder, are long or three-quarter-length, and have wide cuffs or a sharp, fur-edged flare.

Evening gowns designed by Callot are trimmed with tulle, are much flounced, and a sparkle with beads and jet. Trains are few, and necks are but moderately low, with frequently a transparent drape hung from the shoulders. The changes in the blouse are conspicuous.

Very few are transparent, and the neckline is no longer V-shaped, but round, or else touches the nape of the neck at the back and runs straight across the front from shoulder to shoulder.

Favored among the colors are sage green, crimson, purple, brown, Nattier blue and other shades of blue, and a brownish ocher. With these colors there are combined gold and silver in the trimmings, often in embroidery on cloth. Much black velvet is used. The furs that Callot Sœurs use are ermine, mink, opossum, kolinsky, and dark fox.

PREMET

The question of the skirt which looms large upon the horizon of fashion is summarily settled by Premet with skirts that are wide, and very often circular. Indeed, one pretty brown taffeta frock even resorted to the ruse of concealing an underskirt boned at the hem to distend it to its widest capacity. Premet skirts are also short; and not only short, but often shorter on the sides than in the back and front.

Premet is true to the semifitted basque and has decided that daytime bodices are no longer to be décolleté. Indeed they are to be long-sleeved, and sometimes seamed at the shoulder, though many still have the kimono sleeve.

Coats offer all kinds of possibilities, but as a rule they are fitted to the waistline and flare in a circular manner below it. Many coat models are short in front and reach to the hem of the skirt behind.

In his choice of materials Premet likes richness and brilliancy. Velvet and satin evening cloaks are sumptuously heavy with silver embroidery. Combination costumes are often developed with velvet coats and cloth skirts, and cloth coats are shown over satin frocks. Many daytime frocks of cloth or serge are combined with silk. Evening frocks are of satin, tulle, and taffeta with silver lace and flowers as trimmings. Tunics and tulle draperies are featured and sashes play a piquant, conspicuous part. The familiar white fox leads all other furs, though moleskin, ermine, kolinsky, and skunk are all popular.

Brown, gray, claret, salmon, and green are favored. An especial coterie of frocks for young girls were in very short, one-piece models of serge, cloth, velvet, and silk, impartially embroidered.

PAQUIN

As an apostle of moderation, Paquin makes tailored skirts moderately wide and moderately short. All other skirts are undeniably full at the waist and hem. Paquin sponsors a pointed bodice, but agrees with the common verdict that sleeves are to be long.

As for materials, the house of Paquin has developed many models of cloth, serge, velvet, and tulle, and is generous in the use of silver and gold lace as trimmings, supplemented by furs such as fox and putois and skunk.

BERNARD

With no disposition to quibble, Bernard snips skirts off short—from five to eight inches at one snip—and to make them appear the shorter, introduces fulness a plenty either at the waist-line or in flounces shirred or plaited to yokes at the hips; other skirts he persuades to contain much fulness in box plaits. He pronounces black velvet very chic, and for street wear robin's egg and navy blue, Bordeaux, black, and white materials, and collars them all high and tight with fur. Flying in the face of the mode for long coats, he makes trim little military jackets, cut short, and banded every possible place—sometimes even at armholes and elbows—with fur. E. G.

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GARDENING in the AUTUMN

THE experienced gardener knows well that there are many things which can be done in a garden in the autumn much better than at any other time, and which will prove very valuable next season. It is axiomatic in gardening that the ending of one season is the beginning of the next one, yet too many persons defer until the spring work which can just as well be done now when other garden duties are not pressing, and which is apt to be neglected in the hurry of the spring.

It is the custom of many otherwise good gardeners to allow a garden to remain just as the autumn finds it. When the frosts kill the vegetation they allow it to lie as it falls, over winter; in fact, they have nothing done to their gardens from the time they pick the last of the flowers until spring comes again. These same people often wonder why some of their friends have better gardens than they can produce.

WHEN THE LAST BLOSSOMS ARE PICKED

It is not necessary to wait for the hoarfrost to kill the vegetation. As soon as the last of the blooms have been picked, or have died on the stalks, it will not injure the plants in the least, especially perennials and herbaceous plants, to be cut off as close as three inches to the crowns. They will not make any more top-growth after that, and the work may just as well be commenced at once. The tops should be thrown loosely on a pile to dry for burning. The annuals in the beds and borders may be pulled out and thrown on the heap also. The beds and borders should be gone over with a rake, and then with a broom, to gather up every vestige of old-plant growth, so that no spores of plant-diseases or seeds of noxious weeds escape the fire, which is the only cure for them. Every spore and weed seed killed now, means the prevention of the birth of thousands next season. These fires will besides kill the eggs and cocoons of harmful insects, which spend the winter on garden rubbish of all kinds.

As an additional precaution the bark of the trees and shrubs should be thoroughly gone over for some distance from the ground to catch insect eggs and cocoons, and for the same purpose, the crevices of fences and buildings near the garden should be treated with a torch and common blowpipe, so that for a moment the flame is blown into the crevices. This will kill all eggs and cocoons, and will not injure the trees.

If there is any scale on trees, they should be sprayed with some standard scale destroyer, obtained ready for use, from any seedsman. The first spraying should be done after the leaves have fallen, and a month later it should be repeated. Young scales sometimes hatch out after one spraying, as the spray at the first application does not always kill the older scales, but the second treatment should destroy them and the new ones also.

THE ESSENTIAL COMPOST-HEAP

When they have been raked and cleaned, the beds and borders should be prepared for winter. The hardy border should be gone over with the hoe, the soil worked about the plants, and the roots of any hardy weeds, such as the various members of the dock family, plantain, and dandelion, carefully removed. Plants with large crowns, such as the peony, should have a covering of a foot of straw manure, which should be removed early in the spring.

If there are walks to be made, or additions or changes in the garden, they, too, should be attended to in the autumn, not during the rush of planting time. New gardens should always be made at this season, so that the soil will become mellow and well mixed. This is the proper time, too, to make a compost-heap, a thing which should be in every garden, or close thereto. It should be kept under cover to prevent the chemical components being washed away, and is made as follows: sod from the roadside, or a field in which clover has been grown within three years, is piled up a foot thick, soaked well, and spread with six inches of well-rotted horse manure, an inch of bone-meal, a dusting of air-slaked-lime, and if the sod be from stiff clay-loam, another inch of sharp sand. As many layers as are needed to get the required bulk may be piled one upon another. The heap should be allowed to stand until just before hard freezing, and by that time everything should be well mixed together. The pile needs to be kept moist, and covered with straw over winter. This will make the finest kind of soil for next season, and can be used in potting young plants or plants for the house, and in the garden as well.

After all the cleaning is done, and the garden is bare, and the ground settles, an examination should be made to see if it drains well, for success in gardening demands among other things good

(Continued on page 112)



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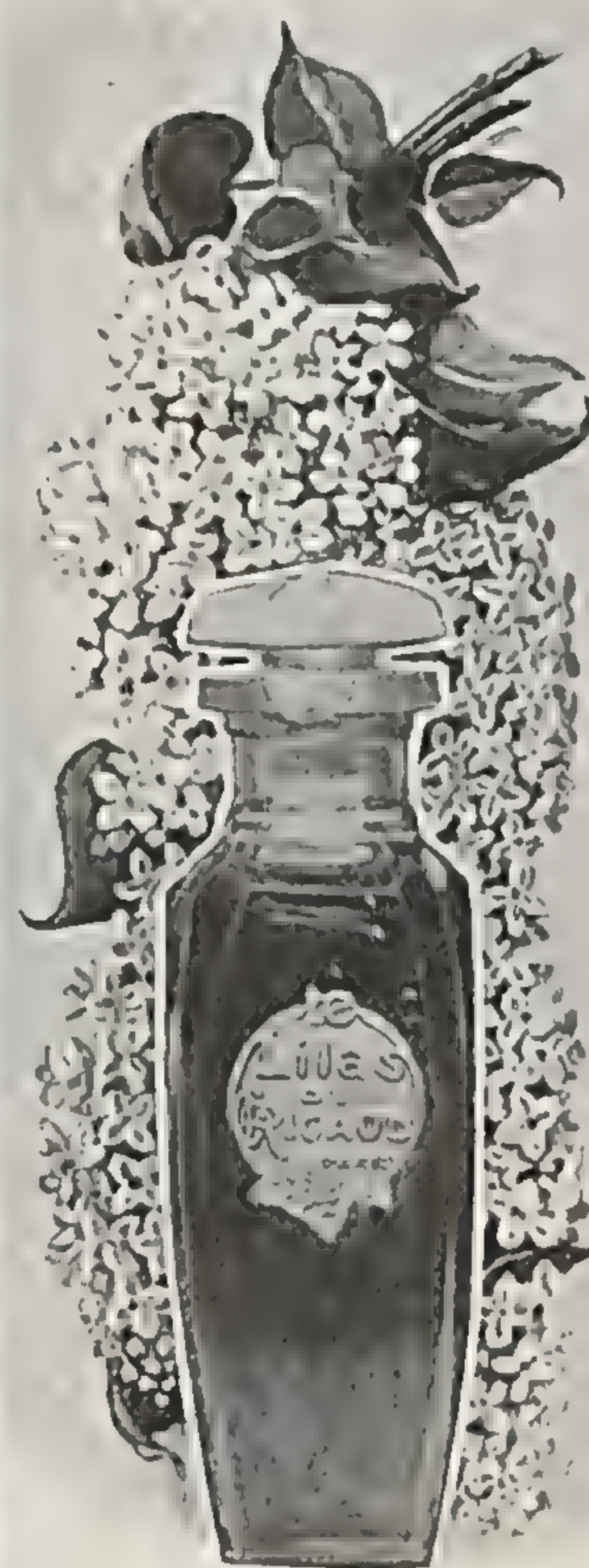
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ESTABLISHED 1899

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1552 Broadway, Northeast Corner 46th St., N. Y.

GARDENING in the AUTUMN

(Continued from page 110)

drainage. If there are low spots, it may be because there is not enough soil in those places to bring up the surface to the general level. This should be remedied by the addition of sufficient soil. If in some parts of the garden plants do not thrive as well as in others, the soil should be deeply spaded, and if it is found much more moist than the rest of the bed or border, there is indicated a lack of drainage which can be remedied by sinking under these spots as many square, hollow, porous tiles, sixteen feet apart, as may be needed. They should be placed two feet below the top of the subsoil.

THE RAISED BEDS

If the beds and borders are on level ground, and have been injured by too much moisture in a very wet season, the autumn is the time to have them changed to raised beds and borders. The latter are always preferable because they provide for good drainage. Any excess of water drains into the walks, if to no other place. Ten or twelve inches is sufficient height excepting for very large borders.

Before the winter comes, the pots and flats which will be needed for the young plants in the late winter and spring should be cleaned and the missing ones supplied. The sizes generally required are two, three, four, and six inches. All the flats should be repaired and made tight, for there is little time to do it when they are needed.

House-plants, too, require some attention now. Those which are to be used for cuttings should be pruned slightly, and repotted if the pots in which they are at present have become filled with roots. Give them rich soil, with a handful of bone-meal, and put them into some warm place before frost comes, and they will be covered with new growth for cuttings by February. Old pot-plants intended to be carried over for decoration, excepting ferns, palms, and rubber-plants, should be cut back, given bone-meal if needed, and put where it is warm, and they will soon again be covered with buds. This applies to such plants as the fuchsia, geranium, verbena, begonia, petunia, and others. The young pot-plants which were started last spring, and which were carried over the summer in four-inch pots, may need to be placed now in ones about six inches deep, to be slightly pruned, set in a warm place, and kept well watered. It is always the part of wisdom to have put under cover where it will not freeze enough good soil to be used for the flats for seeds, and pots for young plants in the spring, when it is likely to be impossible to get it.

FERTILIZERS AND MANIPULATION

As for the main body of the garden soil, after it has been cleared in the autumn of all loose rocks and so on, if its fertility needs to be restored, it should be carefully studied and treated. Always it must be remembered that the addition of fertilizers or manures is not the only thing required to make a soil fertile. There are certain elements which soil-manipulation alone will add.

There are differing opinions, indeed, as to what is a fertile soil. All soils will grow something. A fertile soil when it becomes acid, and depleted in certain elements to an extent that it will not grow the plants which have, perhaps, for years been living in it, will still grow a luxuriant crop of sorrel, and when the fertility of the same soil is restored the sorrel will disappear as suddenly as it came.

The time to restore the fertility of the

soil is in the autumn season. It can be done in the spring, but not so easily, largely because of lack of time. There are operations required for which there is time in but few gardens, and those the gardens of the expert who can anticipate and keep ahead of the gardening game.

It is not always feasible to have your soil analyzed, nor is it often necessary. The person who watches the progress of the plants during the summer with the eye of appreciation is sure to see any falling off in the usual vigor of the plants, vines, and shrubs, and this, no matter how slight, is the sign that the soil is failing, and that the time has arrived when it should be rejuvenated.

THE ANCIENT ART OF TRENCHING

The method of fertilizing followed by the best of English gardeners is trenching. This has kept the gardens of Europe fertile for a thousand years, and will keep them so for another thousand. Trenching, broadly speaking, is merely digging, aerating, and remixing the soil. The motive in doing it is to improve the mechanical quality of the soil, and to allow the air to come into contact with every particle of it, by which means there is added the necessary store of nitrogen, always badly needed by the hardy garden that is not often disturbed.

The general rules for trenching are these: at one end of a border, sink the spade or shovel to the subsoil, taking but a thin slice, and lifting it up, with a sidewise, twisting motion of the spade, throw it to the left so that it will spread out thinly and fall like a shower of sand. This should be continued to the end of the border and then the second row begun at the same end, and the earth thrown so that it falls on the spots from which the first lot was removed. This work is repeated until the whole border has been spaded.

CROSSWISE TRENCHES

All the beds and borders to be treated should be thus gone over, and the soil should be dry enough so that it will fall apart easily when thrown from the shovel. In two weeks, or just before the hard freezing, the garden should be treated again in the same way, except that this time the trenches run crosswise of the beds. When the first trench is made the soil is thrown to the left, at the next one it is thrown to the right, the next to the left, and so on. The effect of this will be to make large trenches and hills, which will give the maximum amount of soil surface to be exposed to the action of the frost and air during the winter.

Trenching should not be done until all possibility of hot weather is past, or there will be too great a loss of moisture through the drying action of heat and winds. This treatment is for soils which lack nitrogen, or to correct some improper mechanical action in the soil, which is generally indicated by a decrease in the vigor and beauty of the plants of the garden.

In the case of soils deficient in phosphate and potash, the first trenching should be done as before, and the soil roughly raked to a grade. It should then be given a heavy dusting with bone-meal. The second trenching will thoroughly mix the bone-meal with the soil, and in the spring when the soil is raked to a grade for planting, potash is supplied by means of a liberal dusting with muriate of potash, or fine German kali. If, in addition, the soil is acid for lack of lime, after the trenching is done the garden should be sprinkled with air-slaked lime or finely ground limestone.

The embarrassments of excessive perspiration—

in the armpits, feet, etc., are caused by nervous over-stimulation of the sweat glands. To harmlessly correct this unnatural condition, get Odo-ro-no. Two applications a week keep the parts daintily clean and naturally dry, making dress shields unnecessary. Eliminates all odor. Unscented, harmless as Witch Hazel.

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will not cause undue heat or perspiration. They reduce by gentle, even pressure, so distributed as to stimulate healthy circulation.

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AS A JAPANESE MAID MARRIES

Writing to a Friend in the Western World,
O Kiku San Pictures Marriage and Marriage
Ceremonies as Seen by the Japanese Fiancée

WISH me *Omedeto*,—(Good-luck!) Honorable Friend, for I am to be married on the next lucky day.

Here in Japan we do not favor long engagements, as a rule, though children are sometimes betrothed in infancy, but we must always wait for a lucky day and choose lucky flowers for the ceremony. My parents and the parents of my betrothed have western ideas, which are added to nation-old ones, to be sure, which keep the heads and hearts of their offspring very busy, I can tell you, studying history and the ways of distant countries, things which were unknown to our parents in their younger days.

Still, they will not admit that we have more to do than they did, nor indeed, so much, and this I easily believe, when, at our festivals and great days, we open the "Go-down," a place like a vault, very strong and fire-proof, in our garden, where treasures of ages are kept,—embroideries, bronzes, swords, pictures, carvings, oh, priceless works of art, for they are heirlooms made by our ancestors and their dependents. After a sight of such industry, the thought of such inspiration, we very meekly and patiently take up our tasks, and if with some secret pride, it is perhaps pardonable in us as their descendants.

mats, with a very low, small table between them, and the *Nakado*, the Honorable Go-betweens, serve and stand ready to conduct the bride and groom to the nuptial chamber.

DUTIES OF THE "NAKADO"

All the arrangements directly connected with the wedding are made by the *Nakado*, who take upon themselves a permanent responsibility, much as do your baptismal sponsors, and perhaps more delicate and extensive duties than these, as they must be peacemakers, if ever trouble arises. They would be specially sorry and mortified to have a marriage which they helped to make turn out ill.

Our *Nakado* have been active in many delicate ways, besides informing themselves and our families of conditions and prospects, of our characters, and of the suitability of the relation. They have been active in analyzing our characters, and in making us understand ourselves; indeed, they have helped me to discover my need of improvement by praises which, alas! I do not deserve. And it is as music and poetry to hear that my betrothed and his family are so admirable; only, the standard is thus made all the higher and more difficult for me. Heigho!—they tell me I have a lifetime to learn in, and, as you say—"Rome was not built in a day."

As to the gifts, it would take a long letter to tell of these,—for we make presents to our *Nakado* as well as have presents made to us. The groom gives to the bride an obi, either one or many, and as costly and beautiful as possible, and the bride gives the groom his dress of ceremony, the *kamishinoo*. This exchange of presents is made a week in advance of the wedding.

The wife brings as a marriage portion the household utensils, as well as the bedding, in chests as large and beautiful as her means permit. They are carried to the new home by servants on the day of the wedding.

WITHOUT BENEFIT OF COURTSHIP

There is no courtship in the western sense, but love finds a way, we read—and come to realize! Kissing, contact, all this is considered unfitting, impossible, according to our ideals. The betrothal takes place at the bride's home, and the wedding ceremony in the bridegroom's home, that is in the future home, to which the bride is escorted by the *Nakado*. The bridegroom himself receives his bride and escorts her to the drawing-room with her parents and friends. Sometimes this is but the second meeting of the bride and groom.

We do not celebrate marriage in the temple, for with us marriage is a social matter, though civil laws have been enacted in recent years to meet changed conditions. In ancient times, however, and until the Meiji period,—within forty years,—the social fabric of our civilization was so strong that outside laws were not needed, and even now they are seldom invoked. You know your Bible speaks of people who are a law unto themselves, and traditions and custom are all-powerful with us.

Three times must the bride dress on the day of the marriage ceremony, but
(Continued on page 116)

JAPANESE MOTHERS-IN-LAW

Marriage, we realize, but affirms our old responsibilities, even if, for the moment, the new family seems the most important thing in the world, and though, when I am married, I shall have a house of my own, or dwell with the family of my husband to be. But after a little while, his father will abdicate, so to speak, and place his son at the head of the family, and his mother will be my mother, gently initiating me into life. Already I love the mother of my betrothed, but often, alas! daughters-in-law do not love mothers-in-law. Still, this misfortune has not happened in our circle, and we have each a numerous family. It is good to have a large family, to have so many relatives that there is constant interest, that new things happen every day,—a delightful ferment of events.

THE SYMBOLISM OF WINE

Once I attended a Jewish wedding, and I heard the rabbi say that life is a symbol. Our wedding ceremony emphasizes this, with its *san-san-ku-do*, which means, literally, "triple changing of three cups." Indeed, I remember that the Jewish ceremony also includes the use of wine, the cup passing from bride to groom, and groom to bride, twice or more. I quite forget just how many times, but I was impressed by the fact, and in your Bible story there was wine at the wedding at Cana.

With us the wedding ceremony is very simple and quite private, a rite between the betrothed and their *Nakado*, or sponsors, who are married people,—and it is a great honor to be *Nakado*. The real ceremony consists in nine times sipping, each from the other's cup, till the three times three is completed, and then you are married. During the ceremony, the two who are to become one sit or crouch in Japanese fashion on

Candy Making

is an art. Like every other art, it calls for years of painstaking study. Further than that it demands of the chef a peculiar genius. He must know how to produce from simple materials a product that satisfies the most critical taste.

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(Homer model.) Evening gown of white satin with tunic of black net edged with lace. Made only to order. Price \$85.

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My booklet "Y" explains how I combine Parisian ideas with Homer ideals. May I send it to you?

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Use it simply like this—allow it to stay on your skin for about five minutes—massage unnecessary—wash off with warm water and pure soap then rinsing with clear, cold water.

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AS A JAPANESE MAID MARRIES

(Continued from page 114)

the changes are easily made. First the bride is dressed in white, to signify purity; then in black, to signify the veiling or death of her past; and then as her taste may prefer, but softly, in quiet tones, one silk robe over another, and a girdle as magnificent as may be. Often this girdle is an heirloom of indescribable beauty and priceless value.

THE SAKE CEREMONIAL

The *san-san-ku-do* is impressive in its simple repetition. Different cups used for every sip of sake, and very beautiful, according to one's gifts and training, is the silent poetry of the heart and soul which is expressed in every motion of this simple ceremony. One has need of great poise, dignity, and skill. Suppose a cup should slip, or the wine spill! Imagine!

The bride pours sake from her vase into the groom's cup, and passes it to him to sip, and the groom pours sake from his vase into her cup. A very fine and sacred sake is used for this ceremony, and the cups and vases are also beautiful. On each vase is painted a butterfly—a male butterfly on one and a female butterfly on the other. After the sake comes the shell-fish soup, and one of the *Nakado* chants a poem which he has composed. It is the *Sa-ka-sa-go*, wishing the bride and groom long life and happiness.

Just now we may dream to our heart's content. There is a constant murmur of gentle chatter, laughter, and happy excitement all around. One wishes only to dream. New meanings develop in old stories, and gaps in tiresome tales are somehow filled with charming fancies. The trees, the flowers, the murmuring waves, the flowing streams, all sing new stories, and life is very full.

JAPANESE SERVANTS

Then the practical work of it all! Every garment is made at home, or at the homes of those immediately interested. Shops send messengers with huge rolls of stuffs to choose from. The servants are as happy as the masters, and far more important! For our servants are the children's children of ages-old retainers, free of course, and privileged. Though they are more talkative about our affairs than good breeding permits us to be or to countenance, yet they are secretive at the same time and, on the whole, remarkably discreet. We are very much interested in our servants; and on their happy marriages depends much of our comfort and peace; so I am assured, and I can well believe it. I should miss any one of the servants, old or young, for they are really members of the household. Special servants are already apportioned for our needs. My old nurse will show me how to serve very delicately my mother-in-law, till the duties seem less difficult. This will enable us to become better acquainted, and my mother-in-law will share her secrets with me, telling me, may be, of her son, many things I could never know otherwise.

CONCERNING LOVE

The red petticoat is given up when we marry. Some say that love goes with this one showy garment of the maiden. We shall see. We do not talk of love so much in Japan, nor do we show love by caresses, except to children. There are so many tender things to do, which require strength and courage. We women are taught to yield in order to survive. "No wind has broken the weeping willow," is an old proverb, and "love is perfect humility," is older still. We are

almost afraid of love, glad to entrust its arrangements to our parents.

From earliest childhood we are accustomed to the idea of family union with those who have died, whose spirits linger, and whom we cherish with daily ceremonies most earnestly and sincerely, even spreading a feast as dainty as it can be made for them before the family shrine. Among the living, the older ones are always served first. If the family is numerous, sometimes the food is cold before all are served, and a young son is sometimes called "Mr. Cold-food." Still, the mother sees to this, and the servants have the interest of the young children at heart.

MARRIAGE LEGENDS

Many pretty stories are told to instruct us while arousing the imagination with a living interest in marriage, and convincing us that marriage is a woman's vocation. "The Marriage of the Stars" is one of the prettiest stories. In this tale, the two lovers dwell, one on one side of the Milky Way, the other on the other side through all the year, save on one day. If the day, or night, be fair, a bridge of birds bears one across to the other. If the night is dark, they must wait for another year to meet. The festival of the "Marriage of the Stars" is one of our most charming fêtes.

Women here have been entrusted always with the home and the family, with the preservation of social and domestic morality, so feminism, as it is understood or discussed in the west, does not really disturb us. We have liberty commensurate with our tasks, with our happiness, I may say. The woman carries the purse in Japan. Tradition and custom regulate every act, and to fulfil their requirements gracefully, winningly, demands great skill, even art, and in the doing one is fortified. Japan—dare I boast?—has been famed for valiant women. While the men have fought women have kept the home and created literature.

MARRIAGE A SOCIAL CONTRACT

The old family organization has ever had its advantages, which compensated for any apparent subjection of woman. There is not so much room for selfishness and egotism on the part of the husband as may appear, since the family is the unit of action, represented by the chosen head. Family difficulties, when they do occur, are seldom exposed to outside law. Love and gratitude suffice for us. This is so general a condition with us as to create and maintain an atmosphere in which the young easily merge their enthusiasms.

The nightingale is singing! It is "Lingering Spring," as we call this month of May. This lovely bird comes with the plum blossoms, which mean love and constancy.

Tell me some day if you would like a copy of a famous picture by one of our great artists, a picture by Maruyama Okyo, of "The Mandarin Ducks," which typify life union. Many stories are related of these birds, in which is told in various forms the tale of the killing of one duck by a hunter, and of how the other died of grief. Should we be less constant?

Wish me the luck of the lucky day, Honorable Friend, and of the lucky flowers chosen, that when one passes and the other fades, their good shall have merged into our lives, and that I shall be indeed your lucky

"O KIKU SAN"

When I write again I shall sign a new name.



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it has been made to please women who have all the best corsets of the world from which to choose.

It is difficult to describe that fine adjustment of the fashion to that which is physiologically correct, but in the new Autumn models, as always in Goodwin Corsets, these points are balanced to a nicety. The very latest demand of dress, the true body line corset, moulding and supporting, with just the length, height and outline the designer of gowns desires, is combined with due regard to external anatomy, and the laws of hygiene.

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THE LETTERS ON PAGE 8

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We confess to much pleasure in printing letters of this sort, because they corroborate us in the belief that Vogue Patterns, as a time and labor saving device, are worth everything to the woman who must meet some sudden need in her wardrobe.

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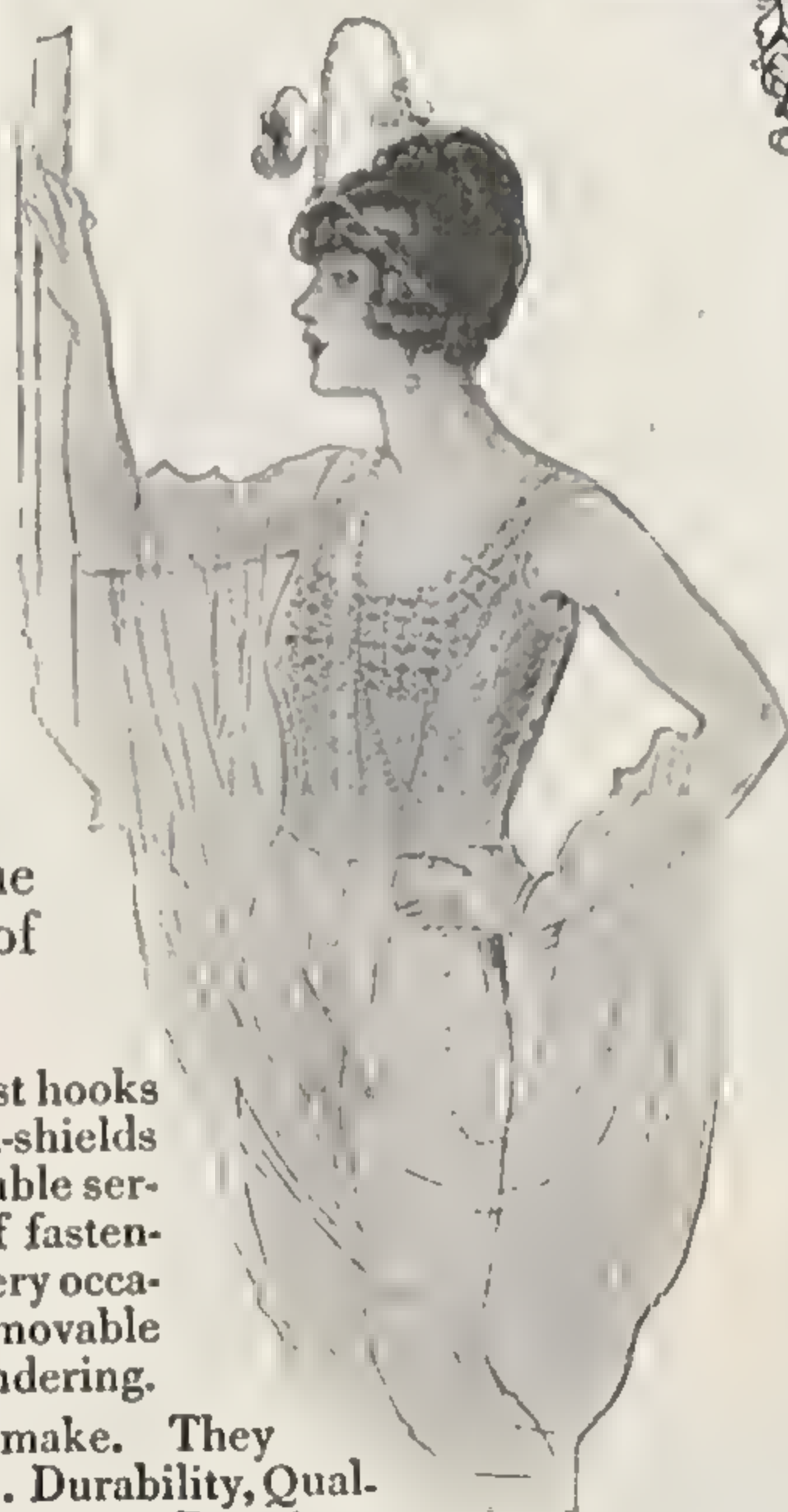
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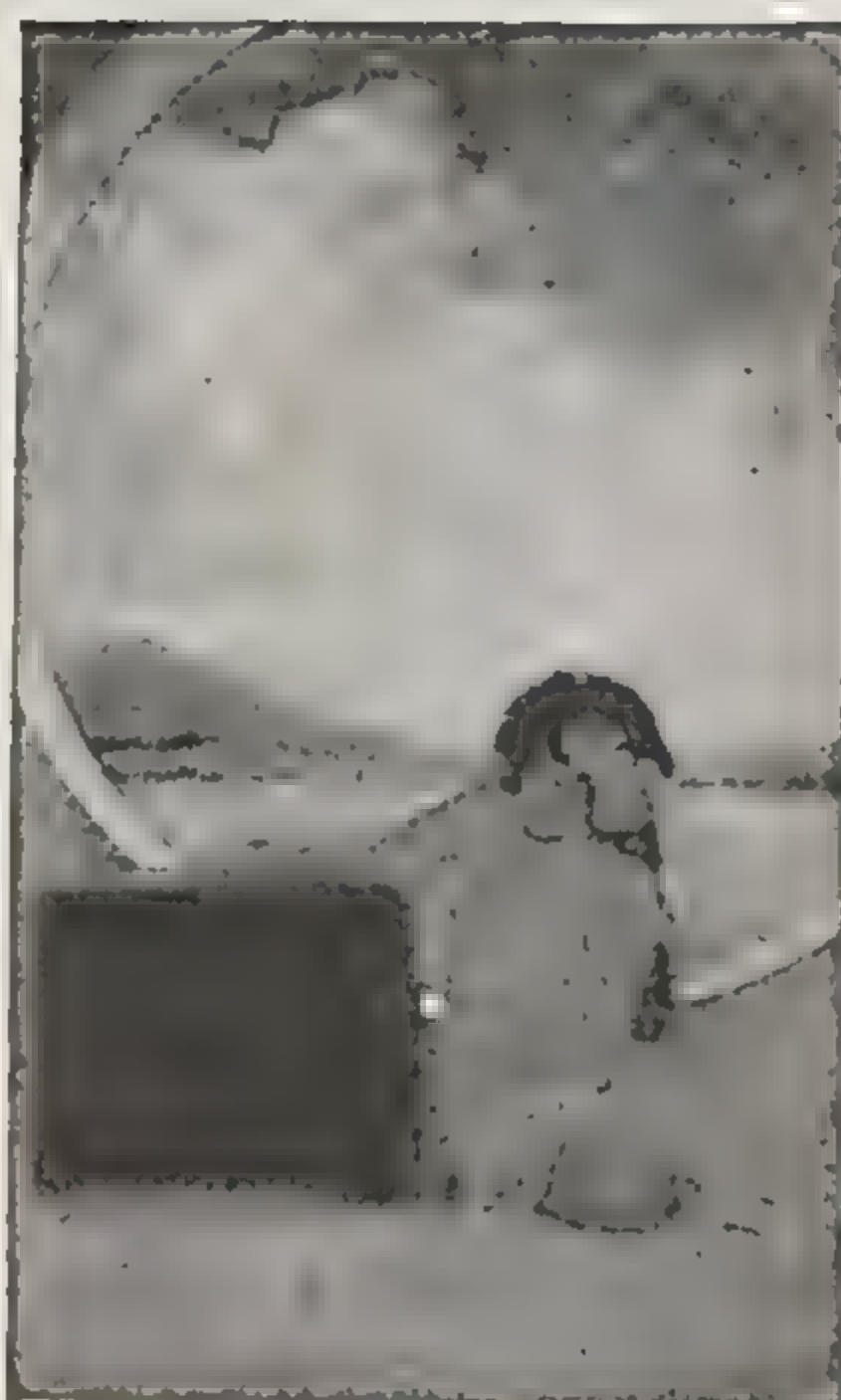
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The flat collar is of fine white satin producing a beautiful contrast. The long waist front shows the semi-fitting effect. Two corded seams and a row of small self covered buttons run down centre. Tie of self material, finished with two fine imitation "Cornelian" beads. The waist fastens down front with patent fasteners. The sleeves are set in showing corded seam; finished at cuffs with six small covered buttons. The skirt has the "Russian Tunic," wide sash overlapping three-quarter inch side plaited overskirt.

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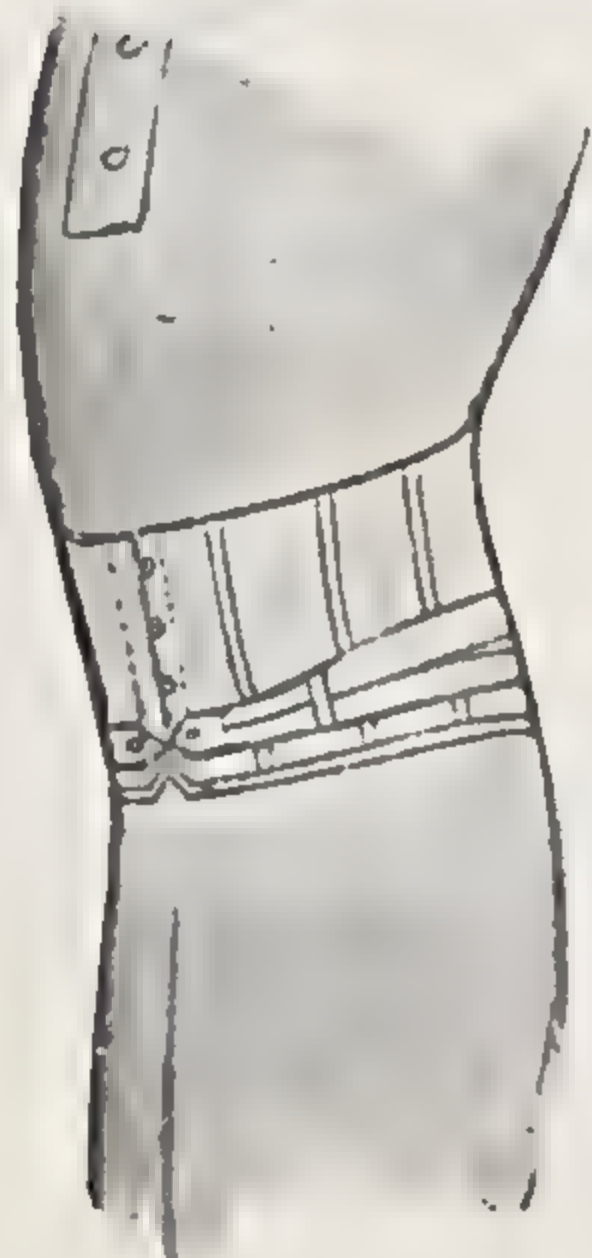
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The title "Vogue" has a two-fold value. First, of course, the *intrinsic* value of the word itself, with its suggestion of smartness and distinction. Second, the title has the *added* value of its long association with Vogue, the magazine.

Certain manufacturers are using "Vogue" as a trade name for all sorts of merchandise. There are "Vogue" candies, and "Vogue" toilet articles, and "Vogue" hats and various other things, good, bad, and indifferent, all labelled "Vogue."

It may be the desire of the makers of these things subtly to trade on the reputation and prestige of Vogue, the magazine. They may wish to convey the idea that Vogue is in some way responsible for their products.

Vogue is *not* responsible. Except in Vogue itself, and Vogue Patterns, no article that bears this name has any connection with us. We believe it our duty to point out from time to time that various articles called "Vogue" are not backed by Vogue, the magazine; and that you are not safe in accepting them on the assumption that this magazine is in the slightest degree responsible for them.

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EVERY day now we realize that there will not be enough copies of Vogue to go around this year.

Women who in times of peace, perhaps, regard Vogue as a luxury, have now come to the conclusion that Vogue now is a necessity. With its authoritative news of the fashions, Vogue stands alone as the one arbiter of what really well dressed women are wearing.

Therefore there is a greatly increased demand for Vogue; and even though you are a subscriber, you will miss one or more copies if you neglect to give three weeks' notice of your autumn change of address.

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America's Latest and Most Refined and New York's Centermost Hotel
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1000 rooms; 950 with bath—Room rates from \$2.50 per day. Suites from 2 to 15 rooms for permanent occupancy. Large and small ball, banquet and dining salons and suites specially arranged for public or private functions.
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exquisitely finished with point d'esprit. Made to required length, \$1.00. Monogram 50c. extra.

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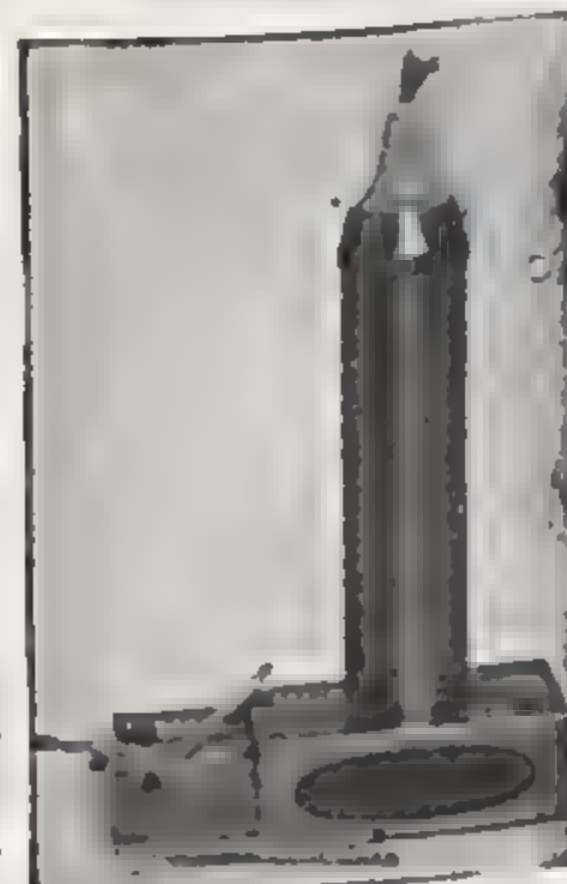
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WOMAN'S HOME COMPANION

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The Frolaset Corset

A Corset That Laces In Front

With forethought for the future and an aim to win immediate approval from women who understand the difference between "class" and "ordinary," we have made a front lacing corset that is perfect—and named it the Frolaset. You'll like the Frolaset; it is much different from the ordinary front lacing corset.

Your dealer can probably show you the new fall models.

\$3.50 to \$40.00

FROLASET CORSET COMPANY

Makers of Front Lacing Corsets Exclusively

DETROIT, MICH.

NEW YORK PARIS
Fifth Avenue Bldg. 16 Sainte Cecile

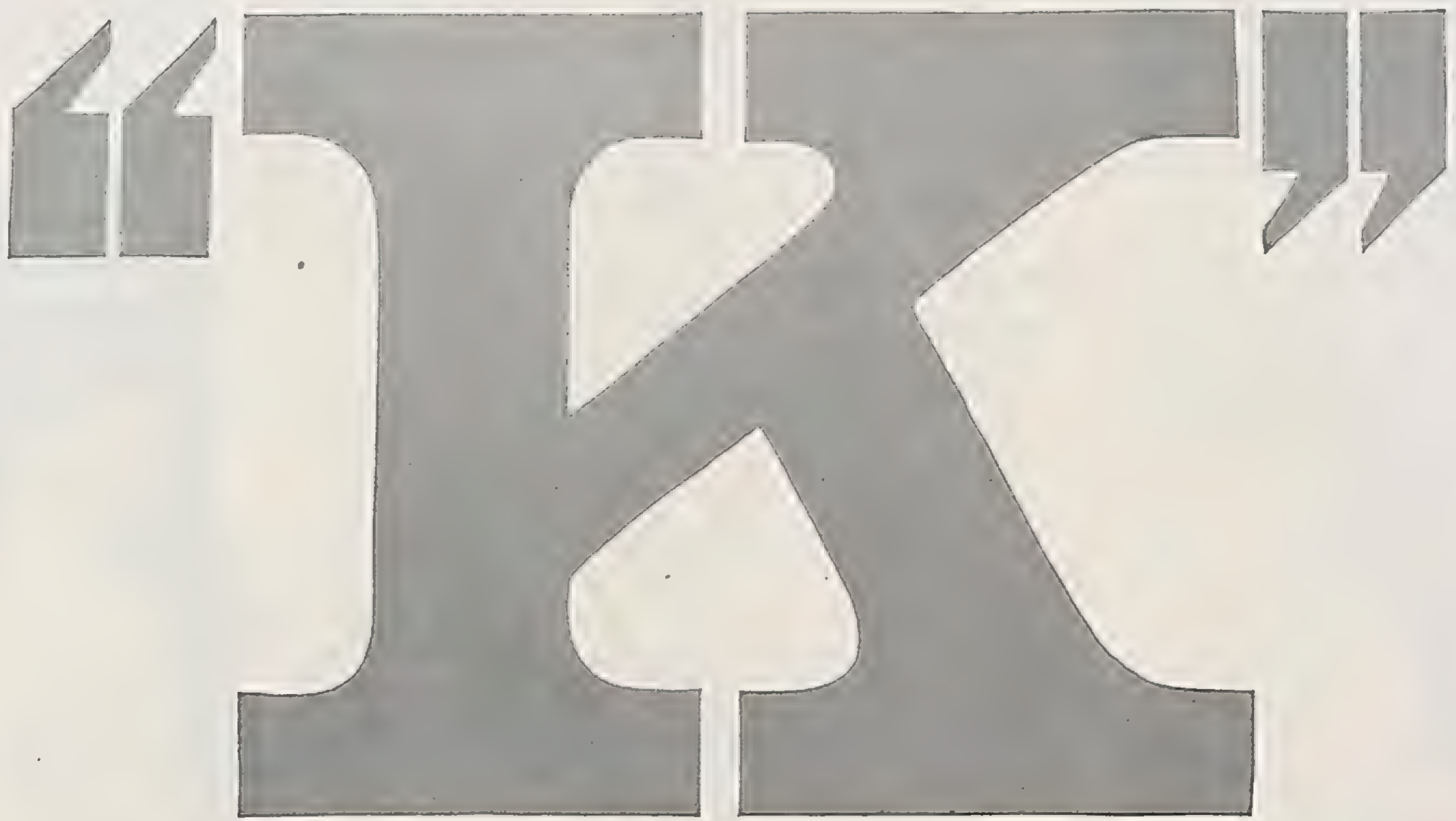


Trade

Mark



Corticelli Silk
Makes a "Rip Proof" Seam



THE BEST STORY

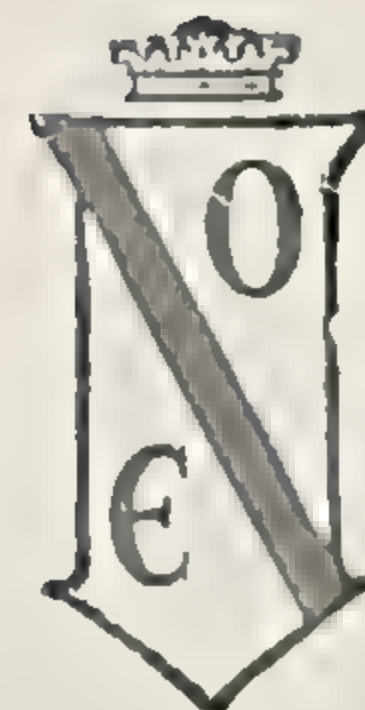
MARY ROBERTS RINEHART

EVER WROTE BEGINS IN THE

OCTOBER McCLURE'S

FIFTEEN CENTS

ALL NEWSSTANDS



LEADERSHIP!

Electric-car owners now turn naturally to the Ohio Electric for advanced ideas of real value

Last season the Ohio Electric was universally admitted to be two years in advance—in design, in comfort and in operating simplicity.

The new Fall models maintain this leadership.

The magnetic control, magnetic brake and double drive—the operating combination which made handling this electric child's play—is still an exclusive Ohio feature.

The exquisite body design, which attracted instant admiration everywhere, has been still further refined. Crown fenders, beaten by hand from one piece of aluminum, make possible an added harmony of line. We can supply either worm or helical gear-driven cars, at the owner's option. *Literature on request.*

The Ohio Electric Car Co., 1503 W. Bancroft St., Toledo, Ohio
Gibson Electric, Ltd., Ontario Distributors Toronto, Canada

Ohio Electric Magnetic Control—Simple
as Turning a Door-knob



OHIO

THE ENVIED
ELECTRIC

Don't feel like a fitting?



No fatigue when you use *Pneu Form*

**Your Exact Pneumatic Figure
With Proper Care Will Last a Lifetime**

WHY be a slave to custom? Why rack your nerves, waste your time, and spend your energy standing up for "fittings"? Order your own Pneu-Form.

Thousands of modern women of fashion have learned how to be stylish without being slavish—they know how to dress without drudgery! They use Pneu-Form—and the inflated figure does all the *posing*.

Pneu-Form has *your* lines, reproduces exactly your own figure, every measurement is *perfect*. It poses all day long without getting tired, nervous or fidgety.

**Your Own Counterpart.
Changes with the Style.**

Smaller Persons May Use It, Also.

With Pneu-Form, your seamstress may go ahead making new gowns, remodeling old ones, fitting them over your own lines, draping them at her leisure, saving her time and yours—whilst you attend to more pleasant affairs.

Pneu-Form is not a hard, graven, molded image—it is *you*. Pliable, resilient, almost *human* in its perfect lines and curves. It also inflates to the exact size of any *smaller* person.

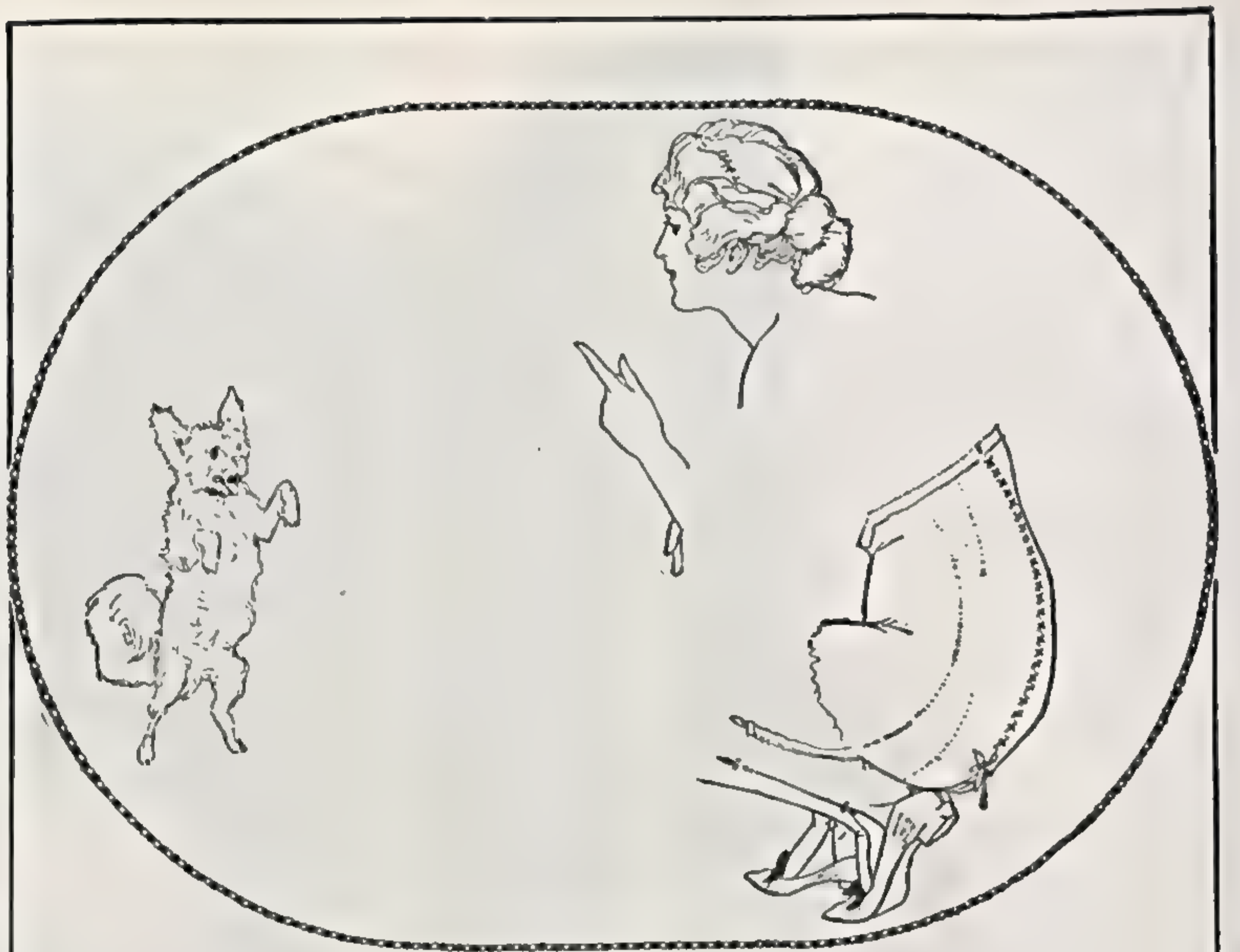
Your Jacket Pattern—Free With Your Order

With your order we make to measure a Free Jacket Pattern. Simply finish the jacket, inflate the figure and you have your own perfect form. Write for booklet "My Pneumatic Self" today. It is a guide, a help, and an inspiration. We will also send self-measurement blank.

To the 300,000 users of Pneu Form we announce the addition to Pneu Form of a simple adjustable skirt form which may be purchased separately and used with your Pneu Form.



Pneumatic Dress Form Co.
557 Fifth Avenue, New York



The Redfern Corset Lady

We asked the readers of "Vogue" for their opinions of the Redfern Lady illustration. Many were received, and from the helpful suggestions we have changed our art as shown above. A winning comment came to us from Pasadena, California. Read what it says:

"Naturalness is not a crime—yet. The woman who loves to jump and run—to be a girl even until the twilight years, does not wear a straight jacket from choice. In what save a Redfern could one sit on her heels and tease a playful puppy in unrestrained joy! Naturalness is never immodest—frankness is never suggestiveness. Redfern's advertisement needs no seductive draperies or swirl of lingerie. Its lines of ease and mobility, of joyous youth and eager freedom, cannot be too boldly portrayed. How do I know? I have revelled in one for years."

Redfern Corsets

are as natural as the wearer. They are designed with artistic skill to shape in modish lines with comfort, grace and service.

Redfern Corsets are for sale in the leading department stores and shops throughout this country, and can also be obtained at the Redfern Corset Shops to be opened shortly at 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; and 114 Grant Avenue, San Francisco.

Three to Fifteen Dollars per Pair

The Warner Brothers Company

New York

Chicago

San Francisco

VOGUE WILL DO YOUR SHOPPING

No matter whether you are near or far from Fifth Avenue, you may have your choice of all the best things from the metropolitan shops. Vogue maintains a staff of trained buyers whose duty in addition to buying anything you want, is to keep careful watch for new offerings by the exclusive New York shops. This information is yours for the asking and there is no fee in connection with the service. Before ordering, read these suggestions:

1. What Vogue Will Buy

You may purchase through Vogue any article editorially mentioned in these pages; also any other desired article that can be obtained in New York City. When ordering anything that has appeared in Vogue, please tell in what issue and on what page you noticed it. When ordering articles *advertised* in Vogue, it will generally save time to write direct to the shop.

2. How To Order Through Vogue

Enclose cheque or money order, payable to the Vogue Company, to insure the cost of the articles desired. If price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded. Should your remittance be insufficient, you will be notified; articles will not be forwarded until the full amount has been received.

3. How Articles are Delivered

Unless otherwise requested, all purchases are sent express collect. You may have the charges prepaid by enclosing approximate amount. When ordering small articles, include sufficient postage so that they may be mailed.

4. Articles Sent on Approval

Only when special arrangements are made in advance will articles be sent with the privilege of returning them. When you return any such article, send it to Vogue and not to the shop. Your remittance will be refunded when the article has been returned, but express charges both ways will be at your expense.

5. No Charge Accounts

The Vogue Shopping Service does this purchasing for you at its own expense, and without charge. To avoid bookkeeping it has seemed best not to open charge accounts; the time and effort thus saved is expended in other ways more directly to your advantage. Vogue cannot undertake to charge purchases to your own account at the shop where they are bought.

6. When Ordering Garments, Etc.

When ordering garments of any kind, be sure to state sizes and to give Vogue the completest possible idea of your preferences in style, color, and materials.

Whenever possible, please name a second choice in case the article you want is no longer in stock. Also, please let us know if you can wait for a fortnight or more in case what you order has to be specially made up for you.

Subscribers are always invited to let the Shopping Service buy the material for patterns they have bought. Every moment of available time is now spent in filling orders, and therefore Vogue cannot undertake to send samples. This offer to let Vogue do your shopping is a standing invitation, open to every reader of Vogue, no matter where she lives, nor how many or how few articles she desires to have bought in this manner.

FROM VICTORIA, B. C.

Vogue Shopping Service bought me my winter hat most satisfactorily—and also found for me a rare perfume that I had searched for in vain since my last trip abroad.

FROM TULSA, OKLA.

By consulting the Shopping Department of Vogue I have been able to secure better values and styles at lower prices than by consulting other books and purchasing at home.

FROM CARTHAGE, MO.

As I live in a town of moderate size, I bought most of my Xmas gifts through the Vogue Shopping Service. They were so pretty and unusual, my friends wondered where I purchased them. Then, too, the prices were very moderate.

VOGUE SHOPPING SERVICE

443 FOURTH AVENUE
NEW YORK



FROM PERRYSBURG, O.

Vogue's Shopping Service bought me an unusual wedding gift this spring, while I stayed comfortably at home in bad weather.

FROM NEW HAVEN, CONN.

I simply wanted a simple blouse. There it was in a May Vogue, with description and price. I sent some money to the Magic Shopper, and in two days a crisp, white, fresh voile waist arrived. Three of my friends approved of it to the extent of sending for the same model. Never before have I been copied! May it happen again.

FROM REIDSVILLE, N. C.

I have used the "Shopping Service," with which I was much pleased, having purchased an excellent model corset at a very reasonable price, besides several other articles which were equally as good, both in their use and in the cost of same.

A FINAL SUGGESTION—WHY NOT TEAR OUT THIS PAGE AND KEEP FOR REFERENCE?



Dress in Daphne Silk, by Premet



Afternoon Dress in Mexixe and Pussy Willow,
by Martial & Armand



Carriage Costume in Golden Rod
Satin, by Jenny

MIGEL *Qualité' Silks*

THERE'S a *Qualité* Silk for every occasion—as the world's great fashion masters have discovered. As you see above, Premet chooses Daphne for a dancing frock—Martial & Armand make an afternoon dress of Mexixe and Pussy Willow, while Jenny creates a carriage costume of lustrous Golden Rod Satin. For sale at the class stores everywhere.

M. C. MIGEL & COMPANY
Fourth Avenue, at 20th Street



"THE NEW SILKS FIRST"
New York and Paris



Kenyon

St. Andrews Coats

Distinct in Style—Durable—Dependable

Style No. 459/1351, Terra Cotta Brown with Green Nub overplaid; No. 459/1350, Copenhagen Blue with Tan Nub overplaid; at \$17.50. Style No. 1918/1396, Brown with Terra Cotta overplaid; No. 1918/1397, Grey with Green overplaid; No. 1918/1398, Heather Mixture with Rose overplaid; No. 1918/1399, Lovet Green with Purple overplaid; No. 1918/1400, Lovet Tan with Green overplaid; at \$16.50.

Style No. 454/1221, Tannish Brown Mixture; No. 454/1222, Green and Brown Mixture; No. 454/1223, Terra Cotta and Brown Mixture; No. 454/1224, Green and Terra Cotta Mixture; No. 454/1225, Red and Green Mixture; No. 454/1226, Blue and Green Mixture; at \$17.00.

Kenyon Outing and Motor Coats, Raincoats and Overcoats are made in all suitable fabrics and styles for men and women.

If your Dealer will not supply these models, write the Vogue Shopping Bureau, 441 Fourth Ave., New York

C. Kenyon Company

Chicago:
Congress and Franklin Streets

WHOLESALE SALESROOMS:
Fifth Avenue Building, 23d Street and Fifth Avenue
NEW YORK

Boston:
501 Washington Street

SILK hosiery made in color to match any sample on a few days' notice is but one of various ways in which McCallum Silk Hosiery is indispensable to good dressing. Sold at the best shops everywhere.

Send to us for handsome booklet
"Through My Lady's Ring"

McCallum Hosiery Company
Northampton, Massachusetts



McCallum

**Silk
Hosiery**